

"韩素音青年翻译奖"竞赛是目前中国翻译界组织时间最长、规模最大、影响最广的翻译大赛

韩素音青年 翻译奖

竞赛作品与评析

《中国翻译》编辑部 编

凤凰出版传媒集团



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出版前言

"韩素音青年翻译奖"竞赛是由中国翻译协会会刊《中国翻译》杂志发起创办的,是目前中国翻译界组织时间最长、规模最大、影响最广的翻译大赛,受到了全国乃至海外译界同仁,特别是青年翻译爱好者的欢迎和认可,对提高青年人的翻译水平起到了很好的作用。

"韩素音青年翻译奖"竞赛起源于《中国翻译》杂志举办的"青年有奖翻译比赛"。为了鼓励广大青年读者和翻译爱好者发奋学习,提高翻译水平,《中国翻译》杂志自 1986 年至 1988 年共举办了三届"青年有奖翻译比赛",得到了著名英籍华人女作家韩素音女士的高度赞赏。她为该竞赛提供了一笔赞助基金,《中国翻译》杂志决定将此项基金用于设立"韩素音青年翻译奖"竞赛。自 1989 年始,"青年有奖翻译比赛"正式易名为"韩素音青年翻译奖"竞赛。

本书不仅收录了第一届至第十九届 (1989—2007) "韩素音青年翻译奖"竞赛的竞赛原文、参考译文和翻译评析,而且,为保证该竞赛的连续性,我们将前面三届"青年有奖翻译比赛"的相关内容亦收编其中。本书由英译汉和汉译英两部分组成 (其中汉译英部分是自第八届"韩素音青年翻译奖"竞赛开始增设的),各篇参考译文后都有译界名家和长期从事翻译教学的资深教授所做的评析,文笔中肯,内容全面,既有对原文作家及写作背景的介绍,也有对重点单词、句子细致入微的评析,有助于读者更好地理解原文的神髓,译文的精妙,提高自身的欣赏水平和翻译修养。

本书不仅是一本综合性很强的翻译技巧指南,而且是一本实用的翻译实践类用书。翻译学习者和爱好者在仔细研读之后,可以亲身实践书中介绍的各种翻译技巧,积累和总结翻译规律,有效地提高自己的翻译水平。

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提高审美修养——译者成长之路 (代序)

正当第二十九届奥运会和第十八届世界翻译大会于今年8月同在中国举办之际,译林出版社与中国译协、《中国翻译》杂志合作出版《"韩素音青年翻译奖"竞赛作品与评析》,恰合时宜,值得庆贺。

每年一度的"韩素音青年翻译奖"竞赛自 1989 年创办以来,得到广大青年学生和翻译爱好者的热烈响应和积极支持,办得有声有色,一年比一年火热。就历届参赛者的广泛性和踊跃程度,评审过程的组织和评判的公开公正,以及专家在讲评中所体现的实践性和学术性,加之赛前赛后人们对此事的关注和期盼,可以说,"韩素音青年翻译奖"竞赛已成为国内翻译界一件颇受欢迎颇有影响的盛事。

本书结集了历届"韩素音青年翻译奖"的比赛原文、获奖译文(或专家提供的参考译文)和讲评意见,为读者提供有关阅读理解和翻译 技巧诸多方面的参照。结合自己的理解和翻译仔细对照仔细推敲,会有新的启发,会有新的收获。

随着改革开放形势的进一步发展,我们国家在国际舞台上扮演着越来越重要的角色,在国际事物中发挥着越来越重要的作用。形势的发展需要越来越多的译者,对译者的要求也越来越高。因此,怎样培养好的译者就变成一个十分紧迫的问题,也是翻译研究十分关注的问题。如何翻译好,如何成长为一个好的译者,从根本上说,从长远来看,是个修养问题。这并不是说翻译技巧不重要,但与技巧相比,译者的修

养更重要。

所谓译者的修养,包括多方面的内容,这里主要指三个方面:一是 文学修养,二是语言修养,三是审美修养。这三者不是各自孤立的,而 是互相渗透互相融合统一体现在译者身上。译者是否能在这些方面不 断修养自己,因而在阅读原文时不仅能懂其意,而且能悟其美,翻译时 不仅能传达其意义,而且能再现其审美内涵,这是能否做好翻译能否 走向成功的关键。

译者的修养,关系译者的素质和能力,而提高素质和能力的必经之路是读书。通过读书汲取语言的美学营养,尽量多读,读得越多越好。没有长期的读书背景,没有深厚的读书基础,很难成为一个好的译者。作家孙犁谈写作时说过:"我现在算悟出来了,不多读中国的古书,文章是写不好的,这是加深功底的事情。"孙犁读过的中国古书多得不可胜数,他的小说散文都倍受推崇。钱谷融说:"孙犁最可贵的艺术品质就是对于美的崇尚和追求。读过孙犁作品的人,都难免被一种独特的艺术美所打动,这不仅表现在描述的诗情画意,构思的精巧别致,语言上的简洁秀美,更表现在作品中透露出来的艺术家倾心于美的情致。"他的文字已经达到很高的境界,仍在孜孜以求"加深功底"。他的话不仅是说给作家的,对译者也同样适用,因为文学创作和翻译都是语言艺术,本质上是相通的。

宏观上,读书的过程是接受审美的熏陶和陶冶的过程;微观上,读书的过程是体验语言之美的过程。关于语言之美,可以从理论上论说,但还是要等到接触了好的语言,特别是好的文学语言,有了亲身的体验和感悟,才算真正懂得什么是美的语言。

对于译者,通过读书学习语言,这是增强语言修养的主要途径。不论是以英语为母语的人,还是以汉语为母语的人,都是如此,不读书谁也写不出好文章。

但具体来说,读书时——这里主要是谈读英语作品时——应该吸收什么?不妨从两个方面开始——"词语搭配"和"句子组织",英语之美在这两个层面上有突出的表现。词语是句子的构成成分,句子则是文章的意义单位。在英语里,词语的搭配方式很多,有固定搭配,也有灵活搭配。固定的搭配可以在词典里找到,但灵活的搭配却是因人而异,不同的作者因不同的审美情趣而有不同的搭配方式。对于我们学习英语的中国人,写出符合英语习惯的搭配是不可小看的事情,这个能力需要在很长时间内通过读书来积累,来培养。

英语的句子更讲究,说它更讲究,可以毫不夸张地说,因为英语句子的组织是艺术。也就是说,写句子本身是一种艺术活动,难得有人把造句跟绘画和演奏相提并论。英语句子虽然遵循严格的句法规则,但其组织形式却是变幻无穷,在无穷的变幻之中尽显其灵活、自然与含蓄的美学特征。再加上出现频率极高的修辞,就更使英语语言的魅力流溢于句子之中。

汉语也同样重视句子之美,宋人张戒说:"大抵句中无意味,譬之山无烟云,春无草树,岂复可观?"他所说的句子"意味"和把英语句子的组织看作艺术都是很高的见识。

英语的词语搭配和句子组织都是基础的东西,我们初学英语时就 是从这里开始的,但这却是需要我们投入一生的精力才有望学好的东 西。

总之,有志于学习翻译的人们需要下决心读书,在读书中运用自

己的悟性,去体验语言之美,下工夫修炼语言,培养审美素养,从长计议,使自己逐渐成长为一个好的译者。

祝"韩素音青年翻译奖"竞赛越办越好,通过比赛造就越来越多的人才,为繁荣我国的翻译事业而共同努力。

刘士聪 2008年6月

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英译汉部分

艾兴登其人(节选)

斯坦利·埃尔金

The Making of Ashenden (excerpt)

Stanley Elkin

I've been spared a lot, one of the blessed of the earth, at least one of its lucky, that privileged handful of the dramatically prospering, the sort whose secrets are asked, like the hundred-year-old man. There is no secret, of course; most of what happens to us is simple accident. Highish birth and a smooth network of appropriate connection like a tea service written into the will. But surely something in the blood too, locked into good fortune's dominant genes like a blast ripening in a time bomb. Set to go off, my good looks and intelligence, yet exceptional still, take away my mouthful of silver spoon and lapful of luxury. Something my own, not passed on or handed down, something seized, wrested—my good character, hopefully, my taste perhaps. What's mine, what's mine? Say taste—the soul's harmless appetite.

I've money, I'm rich. The heir to four fortunes. Grandfather on Mother's side was a Newpert. The family held some good real estate in Rhode Island until they sold it for many times what they gave for it. Grandmother on Father's side was a Salts, whose bottled mineral water, once available only through prescription and believed indispensable in the cure of all fevers, was the first product ever to be reviewed by the Food and Drug Administration, a famous and controversial case. The government found it to contain nothing that was actually detrimental to human beings, and it

我一直活得无忧无虑,深得上帝垂爱,至少算个幸运儿,少数人才享有的尊荣富贵,我垂手得之。就像百岁人瑞总有人讨教,我的秘诀也总有人探询。当然,秘诀谈不上,人间之事大多纯属偶然。高贵的出身、顺畅的关系网有如凭遗嘱继承的茶具,随我所用。当然,我的幸运也有某种与生俱来的因素,一种血液里固有的强势基因,它像定时炸弹,到时就会爆炸。一旦爆炸,我出类拔萃的相貌和智慧将会使口衔银匙、满堂金玉的身世完全微不足道。我的成功源自我自己特有的东西,不是祖传的福荫,是某种我拼命抓住、努力得到的东西——我良好的性格或品味。那么,究竟什么才是我自己特有的东西?是什么呢?是品味吧——那种无害的心灵欲求。

我有钱,我富足,我继承了四笔遗产。外公姓纽波特,纽家在罗得岛坐拥不菲房产,后来以高出原价好多倍出手。奶奶姓索尔茨。她的家族生产的瓶装矿泉水,一度只能凭医生处方才能买到,据说是治各种发热症所必需,是联邦食品药品管理局有史以来审查的第一宗产品。那个案例名噪一时,颇具争议。政府发现它没有对人体有害的东西,也

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went public, so to speak. Available now over the counter, the Salts made more money from it than ever.

Mother was an Oh. Her mother was the chemical engineer who first discovered a feasible way to store oxygen in tanks. And Father was Noel Ashenden, who though he did not actually invent the matchbook, went into the field when it was still a not very flourishing novelty, and whose slogan, almost a poem, "Close Cover Before Striking" (a simple stroke, as Father liked to say), obvious only after someone else has already thought of it (the Patent Office refused to issue a patent on what it claimed was merely an instruction, but Father's company had the message on its matchbooks before his competitors even knew what was happening), removed the hazard from book matches and turned the industry and Father's firm particularly into a flaming success overnight—Father's joke, not mine. Later, when the inroads of Ronson and Zippo threatened the business, Father went into seclusion for six months and when he returned to us he had produced another slogan: "For Our Matchless Friends." It saved the industry a second time and was the second and last piece of work in Father's life.

There are people who gather in the spas and watering places of this world who pooh-pooh our fortune. Après ski, cozy in their wools, handsome before their open hearths, they scandalize amongst themselves in whispers. "Imagine," they say, "saved from ruin because of some cornbal! sentiment available in every bar and grill and truck stop in the country. It's not, not..."

Not what? Snobs! Phooey on the First Families. On railroad, steel mill, automotive, public utility, banking and shipping fortunes, on all hermetic legacy, morganatic and blockbuster blood-lines that change the maps and landscapes and alter the mobility patterns, your jungle wheeling and downtown dealing a stone's throw from warfare. I come of good stock—real estate, mineral water, oxygen, matchbooks: earth, water, air and fire, the old

就上市了。现在谁都可以在商店买到,索尔茨家族因此赚得钵满盆满。

家母随外婆姓欧。外婆是化学工程师,成功开发了罐装氧气。家父是诺尔·艾兴登。尽管纸板火柴不是他发明的,但当它还是个新玩意儿、不怎么旺销时,他就入了这个行业。他的推销广告颇有诗意:"阖盖一划火自来"(就像父亲常说的,轻轻一划就成)。很显然,这是拾人牙慧(专利局因此拒发专利证,说这只不过是句使用说明。但父亲的公司在对手还懵然不觉时,就抢先把这句广告词印在火柴盒上)。正是这句推销广告消除了纸板火柴使用时的危险,使整个行业,特别是父亲的火柴公司,一夜之间生意火了起来——这是父亲的玩笑而非我本人的幽默。后来,荣升和芝宝打火机打入市场,火柴生意受到威胁。父亲于是隐退,半年后推出了另一句广告词:"我友(有)火柴",父亲因此第二次拯救了火柴业,这也是父亲一生中第二个也是最后一个成就。

那些整日泡在温泉浴场、休闲胜地的人对我们的财富嗤之以鼻。 他们滑雪回来,换上温暖舒适的羊毛衫,神气活现地坐在壁炉前嘀嘀 咕咕嚼舌头:"想想看,"他们说,"他没有完蛋,还不是因为郊野的酒吧、烧烤店、卡车场总有些人对纸板火柴恋恋不舍。不是因为……"

不是因为什么?这帮势利眼!呸!什么第一家族!什么铁路、钢厂、汽车、公共设施、银行和航运方面的财富!什么秘密遗产!什么贵贱婚配!什么豪门世家!你们改变了地图、地貌,甚至改变了社会流动的格局,可你们弱肉强食,巧取豪夺,跟战争相差无几。我这才叫来路正宗——房地产、矿泉水、氧气、火柴:土、水、气、火,物质世界古老的四

elementals of the material universe, a bellybutton economics, a linchpin one.

It is as I see it a perfect genealogy, and if I can be bought and sold a hundred times over by a thousand men in this country-people in your own town could do it, providents and trailers of hunch, I bless them, who got into this or went into that when it was eight cents a share-I am satisfied with my thirteen or fourteen million. Wealth is not after all the point. The genealogy is. That bridge-trick nexus that brought Newpert to Oh, Salts to Ashenden and Ashenden to Oh, love's lucky longshots which, paying off, permitted me as they permit every human life! (I have this simple, harmless paranoia of the good-natured man, this cheerful awe.) Forgive my enthusiasm, that I go on like some secular patriot wrapped in the simple flag of self, a professional descendant, every day the closed-for-the-holiday banks and post offices of the heart. And why not? Aren't my circumstances superb? Whose are better? No boast, no boast. I've had it easy, served up on all life's silver platters like a satrap. And if my money is managed for me and I do no work-less work even than Father, who at least came up with those two slogans, the latter in a six-month solitude that must have been hell for that gregarious man ("For Our Matchless Friends": no slogan finally but a broken code, an extension of his own hospitable being, simply the Promethean gift of fire to a guest)—at least I am not "spoiled" and have in me still alive the nerve endings of gratitude. If it's miserly to count one's blessings, Brewster Ashenden's a miser.

This will give you some idea of what I'm like:

On Having an Account in a Swiss Bank: I never had one, and suggest you stay away from them too. Oh, the mystery and romance is all very well, but never forget that your Swiss bank offers no premiums, whereas for opening a savings account for \$5,000 or more at First National City Bank of New York or other fine institutions you get wonderful premiums—picnic

大元素。这才是核心经济,这才是关键经济。

在我看来,我出身完美。如果这个国家有一千人百余次买卖我的 股票——跟你同住一城的人可能会这么做;有远见的人,跟着感觉走 的人,我祝福他们!当每股还只有八分钱时,他们就买进了我的这种或 那种股票——我对我原有的一千三四百万,就很满足了。毕竟财富不 是关键,关键是出身。桥牌般复杂的姻缘让外公走进了外婆的生活,奶 奶嫁给了爷爷,家父娶了家母。父母姻缘巧合的爱情造就了我,就像别 人的爱情造就了一个个鲜活的生命!(我这个性良好的人也有这种朴素 而无害的追问到底的执拗,这种对自己生命的由衷的敬畏。)原谅我有 如此热情,像一个无宗教信仰的爱国者,处处强调自我,或者像一个职 业继承人,每天心无所系,有如放假关门的银行和邮局。为什么不呢? 我的条件不优越吗?还有比我条件更好的吗?这不是吹牛,根本不是。 我的一切来得太容易,犹如一位大老爷,一切都有人用银盘奉上。钱有 人管,不用工作——我比父亲工作还少,他起码还炮制了两句广告词, 第二句还是他退隐半年的结果。对于像他那样好热闹的人来说,那半 年简直是人间地狱("我友(有)火柴",说到底并不算什么广告词,而是 个被破解的密码,是他殷勤个性的延伸,是他的好客之火,是普罗米修 斯的圣火)。即便如此,我起码没被"宠坏",浑身还洋溢着感恩之情。如 果数数自己的福气也算是小气的话,那我布鲁斯特·艾兴登就是个小 气鬼。

简单给您说说我的为人:

说到在瑞士银行开户:我从没开过,建议你也别开。当然,那种神秘感觉和浪漫色彩挺不错的。但记住,瑞士银行从不提供任何礼品。相反,如果你在纽约第一国民城市银行或别的优质机构开一个五千美元

hampers, Scotch coolers, Polaroid cameras, Hudson's Bay blankets from L. L. Bean, electric shavers, even lawn furniture. My managers always leave me a million or so to play with, and this is how I do it. I suppose I've received hundreds of such bonuses. Usually I give them to friends or as gifts at Christmas to doormen and other loosely connected personnel of the household, but often I keep them and use them myself. I'm not stingy. Of course I can afford to buy any of these things—and I do, I enjoy making purchases—but somehow nothing brings the joy of existence home to me more than these premiums. Something from nothing—the two-suiter from Chase Manhattan and my own existence, luggage a bonus and life a bonus too. Like having a film star next to you on your flight from the Coast. There are treats of high order, adventure like cash in the street.

Let's enjoy ourselves, I say; let's have fun. Lord, let us live in the sand by the surf of the sea and play till the cows come home. We'll have a house on the Vineyard and a brownstone in the Seventies and a pied-à-terre in a world capital when something big is about to break. (Put the Cardinal in the back bedroom where the sun gilds the bay at afternoon tea and give us the courage to stand up to secret police at the door, to top all threats with threats of our own, the nicknames of mayors and ministers, the fast comeback at the front stairs, authority on us like the funny squiggle the counterfeiters miss.) Re-Columbus us. Engage us with the overlooked, a knowledge of optics, say, or a gift for the tides. (My pal, the heir to most of the vegetables in inland Nebraska, has become a superb amateur oceanographer. The marine studies people invite him to Wood's Hole each year. He has a wave named for him.) Make us good at things, the countertenor and the German language, and teach us to be as easy in our amateur standing as the best man at a roommate's wedding. Give us hard tummies behind the cummerbund and long swimmer's muscles under the

或更多的储蓄账户,你就可以得到精美礼品,像什么野餐篮子啦、苏格兰冷饮啦、宝丽来相机啦、名牌毛毯啦、电动剃须刀啦,甚至还有草坪家具。我的经理们总给我留个百儿八十万元什么的玩着花,我顺手就到银行开个户。估计类似的赠品我已有几百件了。我常拿它们送朋友或作为圣诞礼物送给门童和家里的勤杂人员。但我也经常留下自用。我不是抠门的人,这些玩意儿我当然买得起——也去买过,我喜欢购物——但不知为什么,这些赠品给我带来了无与伦比的快乐。从无到有——大通·曼哈顿银行送的男士小行李箱是这样,我的人生也是这样,行李箱是赠品,人生也是赠品。那感觉就像在从西岸回来的飞机上,发现邻座是个电影明星。生活中总有这种难得的乐事,就像大街上捡钱那样刺激。

我常说,我们要玩得开心,要及时行乐。上帝啊,让我们住在海边吧,踏沙,冲浪,嬉戏,直至永远。我们要在马萨葡萄园岛有一套独栋别墅,在纽约七十几街有一套褐石豪宅,在某个世界之都有个安乐窝,以便就近亲临大事的现场。(请红衣主教住最里边的卧室,下午茶时分的阳光将海湾镀上金色,同时给我们增添勇气,直面门外的秘密警察,以我们的威胁来消除一切外来的威胁,报出达官贵人们的诨名,在门口与他们唇枪舌战,那种威势,就像纸币上古怪的防伪线条,无法模仿。)我们要像哥伦布再世。我们要致力于别人忽略的东西,如光学的某一方面或研究海潮的某种能力。(我有个朋友,在远离海洋的内布拉斯加州继承了蔬菜种植业,却成了一位出色的业余海洋学家。研究海洋的专业人士每年都请他去伍兹霍。有一种海浪以他的名字命名。)让我们擅长点什么吧,无论成为男高音歌手还是掌握德文。让我们轻松地做业余专家,就像在室友的婚礼上做伴郎那样容易。让我们的腰带下有

hound's tooth so that we may enjoy our long life. And may all our stocks rise to the occasion of our best possibilities, and our humanness be bullish too.

Speaking personally I am glad to be a heroic man.

I am pleased that I am attractive to women but grateful I'm no bounder. Though I'm touched when married women fall in love with me, as frequently they do, I am rarely to blame. I never encourage these fits and do my best to get them over their derangements so as not to lose the friendships of their husbands when they are known to me, or the neutral friendship of the ladies themselves. This happens less than you might think, however, for whenever I am a houseguest of a married friend I usually make it a point to bring along a girl. These girls are from all walks of life-models, show girls, starlets, actresses, tennis professionals, singers, heiresses and the daughters of the diplomats of most of the nations of the free world. All walks. They tend, however, to conform to a single physical type, and are almost always tall, tan, slender and blond, the girl from Ipanema as a wag friend of mine has it. They are always sensitive and intelligent and good at sailing and the Australian crawl. They are never blemished in any way, for even something like a tiny beauty mark on the inside of a thigh or above the shoulder blade is enough to put me off, and their breaths must be as sweet at three in the morning as they are at noon. (I never see a woman who is dieting for diet sours the breath.) Arm hair, of course, is repellent to me though a soft blond down is now and then acceptable. I know I sound a prig. I'm not. I am-well, classical, drawn by perfection as to some magnetic, Platonic pole, idealism and beauty's true North.

结实的小腹,泳衣里有游泳健将的强劲肌肉,这样我们会安享长命天年。让我们的股票天天猛涨,让我们做人也牛气冲天。

私下里说,我很乐意做个英雄人物。

很高兴我深得女人青睐,但谢天谢地,我绝非好色之徒。尽管已婚 女人有意于我时——这是常事——我会感动,但多责不在我。我从不 鼓励这样的一时冲动,还会尽量让她们恢复平静,以便保持与她们的 夫君——如果认识的话——的友谊,或者与她们本人的适度关系。不 过,这种事比你想象的要少,因为每次我到已婚明友的府上做客,都刻 意携一位靓女同行。这些女孩各行各业都有:模特啦、舞女啦、新星啦、 演员啦、职业网球手啦、歌手啦、富家女啦什么的,还有自由世界许多 国家外交官的女儿们,真的是形形色色。我的玩伴往往都像一个模子 铸出来的,几乎都是个子高挑、肤色健康、身段苗条、金发碧眼的可爱 美人,用我一个喜欢调侃的朋友的话说,她就像歌中走出来的"来自伊 帕内玛的女孩"。她们都敏感聪慧,擅长玩帆船和澳式自由泳。她们完 美无瑕,因为即使是大腿内侧或锁骨上边的美人痣也让我扫兴。她们 还必须呵气如兰,即使在凌晨3点也要像正午时分那样清新(我从不约 见节食的女人,因为节食会使她的呼吸带酸味儿)。自然,腋毛令我反 感,金色细软绒毛倒是偶尔可以接受。听起来我有点自命不凡。但我不 是。我是那种,怎么说呢,正统的人,喜欢尽善尽美,像被某种磁力吸引 着,去追求那种柏拉图式的理想的、纯粹的美妙。

(集体讨论 蒋骁华、孔昊执笔)

【翻译评析】

本届英译汉原文选自美国"后现代派"作家 Stanley Elkin (1930—1995)的中篇小说 The Making of Ashenden。Stanley Elkin 擅长以荒诞的情节、跳跃的思维来描述美国当代中产阶级的生活。一如其他"后现代派"作品,这篇小说在叙述形式上也有很强的自我颠覆性。小说开篇用第一人称的调侃笔调,以一个富家子弟的口吻不知疲惫地叙述其家族的暴发史。原文通篇文语、俚语夹杂,语言幽默、晦涩,经常超出语法常规,不好理解。这无疑给我们这次翻译竞赛增加了难度,同时也给我们增添了不少翻译的乐趣,现将参赛译文里出现的一些问题归纳整理,评析如下。

一、"一石二鸟"的两难

双关语向来是译界公认的难题,有论者更将之归类于不可译之列。双 关语究竟可译与否,暂且不论。我们首先得承认,由于语言和文化之间总存 在各种各样的差异,要把英语双关语译为汉语的确是个很大的挑战。

所谓的"双关语"通常包含两层所指意义和一层语用意义。在大多数情况下,若想在译语中找到与原文对应的词语来悉数表达这三层意义,往往相当困难甚至无法实现。然而,由于认识所指的同一性及语义系统的"同构"原理、思维形式的同一性等种种原因,"双关语"的翻译在某种程度上是可能的。如果说所谓的"可译性"是一个度的问题而不是有明确界限的二分法,那对于双关语的翻译来说也应该是这样。大多数双关语的翻译都会导致一些遗失,只有少数双关语的翻译可以保留原双关语的所指意义和语用意义。此类翻译很大程度上取决于原双关语能否在译文中找到它的对等词。双关语的可译与否取决于不同的翻译观。

但无可否认的是,双关语的翻译在多数情况下,已不是简单的语言功底的问题,而多多少少总要靠点运气,所谓"可遇不可求"是也。如:

1. I come of good stock—real estate, mineral water, oxygen, matchbooks; earth, water, air and fire, the old elementals of the material universe, a bellybutton economics, a linchpin one.

这里, stock 兼有 a supply of goods kept on hand for sale (货存) 和

a line of descent (出身) 之义。大多数参赛者都只取后一个意思,把 I come of good stock 译为"我出身高贵"、"我出身于优秀家庭",但"出身" 跟后边的 real estate, mineral water, oxygen, matchbooks 又该怎样沾上边呢?为了行文更为顺畅, 我们决定采用折中的方法, 把 I come of good stock 译为"我来路正宗",以"来路"兼"货存"和"出身"两义。

2. And Father was Noel Ashenden...whose slogan, almost a poem, "Close Cover Before Striking" (a simple stroke, as Father liked to say)... removed the hazard from book matches and turned the industry and Father's firm particularly into a flaming success overnight—Father's joke, not mine.

a simple stroke 里的 stroke 有双重含义,一指划火柴的动作(a stroke of a match),二指父亲那句"诗意"的口号 (a stroke of genius) 是个了不起的杰作。几乎全部参赛者都只是取其字面意义而简单译作"就这么轻轻一划"、"一划即可"等等,均忽略了父亲"自矜"的含义。我们提供的参考译文,为行文流畅,也只译了其中一个意思,是有所失的。其实,我们可以把 a simple stroke 译为"咔嚓,不费吹灰之力",大约能全其义。

3. Father went into seclusion for six months and when he returned to us he had produced another slogan: "For Our Matchless Friends."

For Our Matchless Friends 是个双关语, matchless 兼有"无火柴" (without a match) 和"无与伦比"(having no match or equal; unsurpassed)两义, 在中文里用一个词很难传达。很多参赛者在译文里取其中一义, 然后再注释补充。这当然是便利的办法, 但也有一些参赛者花了不少心思, 在译文里表达出一些双关含义, 如"献给'柴'(才)不可没的伙伴"、"让此火伴随我们无与伦比的朋友"等。也有人译作"给我们绝棒的朋友",这个译法比较有意思, 但似乎有点晦涩。我们的参考译文多少传达了一些原文的双关, 尽管不太理想。

二、用词欠妥

有的参赛者在试图充分理解原文方面是花了不少工夫的,但可惜的 是,在用中文表达时,用词欠妥。这很可能是因为中文修养不够,对词语的 内涵把握不准。如: 1. I've been spared a lot, one of the blessed of the earth, at least one of its lucky, that privileged handful of the dramatically prospering, the sort whose secrets are asked, like the hundred-year-old man.

参赛译文1:我生而有福,不必遭受人生艰苦。至少我是个幸运儿,是 极少数得天独厚、飞黄腾达人物中的一员。

参赛译文 2:上天待我不薄,让我成为这世上天之骄子中的一员,即使不是如此,我至少也算得上是个有福之人,属于那种为数不多的坐拥取之不尽财富的人。

参考译文:我一直活得无忧无虑,深得上帝垂爱,至少算个幸运儿,少数人才享有的尊荣富贵,我垂手得之。就像百岁人瑞总有人讨教,我的秘诀也总有人探询。

原文中的 privileged 是指"享有特权", dramatically prospering 意思是"戏剧般地变得富有"(因为"我"继承了四笔遗产)。参赛译文 1 的"得天独厚"离原文有点远,"飞黄腾达"完全用错,因为"飞黄腾达"的内涵是比喻官职、地位升迁得很快。这与"我"生而富贵,一辈子并无升迁的境况完全不沾边。参赛译文 2 漏译了 privileged。参考译文以"尊荣富贵"来译 privileged 和 prospering,以"垂手得之"来译 dramatically,似乎是说得过去的。

2. I come of good stock—real estate, mineral water, oxygen, matchbooks: earth, water, air and fire, the old elementals of the material universe, a bellybutton economics, a linchpin one.

参赛译文 1:我出身于优秀家庭——房地产、矿泉水、氧气、纸夹火柴:即土地、水、空气和火,正是宇宙最早的组成元素。这是脐带经济学——成功的关键。

参赛译文 2:良好的出身给足了我引以为傲的资本——我身上聚集了从房地产、矿泉水、氧气和纸夹火柴那几继承来的财富,这也恰巧对应了土、水、空气和火这四大元素,它们是构成这个物质世界的古老元素,也是经济学的重要组成部分,拥有举足轻重的地位。

参考译文:我才叫来路正宗——房地产、矿泉水、氧气、火柴:土、水、气、火,物质世界古老的四大元素。这才是核心经济,这才是关键经济。

原文中的 the old elementals of the material universe 是指"物质世

界古老的四大元素",既然是"元素",那么,参赛译文1中的"土地"、"空气",参赛译文2中的"空气",显然是词不达意。另外将 bellybutton economics 译成"脐带经济学",简直让人哭笑不得,译成"经济学的重要组成部分",也是缺乏常识。bellybutton economics 实际上就是 stomach economics,即事关吃饭(或基本生存)的经济行为(或经济现象)。参考译文充分考虑了这些因素,做了引申处理。

3. These girls are from all walks of life—models, show girls, starlets, actresses, tennis professionals, singers, heiresses...

参考译文:这些女孩各行各业都有:模特啦、舞女啦、新星啦、演员啦、 职业网球手啦、歌手啦、富家女啦什么的……

这里的 starlets,字面上当然是"小明星",而绝大多数的参赛者也是将 starlets 译为"小明星"。但中文里"小明星"并不含有原文里那种"交际花" 的意味。至于 heiresses,多数参赛者都译为"女继承人"(更有甚者译作"女嗣"),而实际上,中文里"女继承人"这样的说法并不多见。综合分析,我们似乎可以借用流行杂志的语言,把 starlets 译为"新晋女星"(当然,原文并不完全是"新晋"的意思),把 heiresses 译作"富家女"。

三、理解偏差

造成理解和表达上偏差的原因有很多,但主要的原因恐怕还是译者对原文"不求甚解"。我们来看下面的例子:

1. Wealth is not after all the point. The genealogy is. That bridge-trick nexus that brought Newpert to Oh, Salts to Ashenden and Ashenden to Oh, love's lucky longshots which, paying off, permitted me as they permit every human life!

这里, bridge-trick nexus 以桥牌的复杂桥段关系比拟世事。longshot 是个俗语。大家都知道, 打抢的时候距离越远, 打中的可能就越小, 所谓 longshot 就是形容某件事不太可能发生、机会不大。 love's lucky longshots 用爱情的"远射"来比喻姻缘巧合, 但究竟谁和谁能终成眷属, 就要凭其姻缘决定了。可见, 原文相当晦涩。很多参赛者就没有把握好, 有些将 bridge-trick nexus 译作"打牌一般巧妙地先后联姻", 有些简单译作"一根纽带"; 有些将 love's lucky longshots 译作"爱情的冒险投资", 有些甚

至翻译成"爱神的幸运之箭",这么译似乎离原文比较远。

最后,为避免晦涩,我们决定把 love's lucky longshots 里"远射"的含义隐去,引申翻译为"姻缘巧合"。参考译文"毕竟财富不是关键,关键是出身。桥牌般复杂的姻缘让外公走进了外婆的生活,奶奶嫁给了爷爷,家父娶了家母。父母姻缘巧合的爱情造就了我,就像别人的爱情造就了一个个鲜活的生命"也有意义丢失,但毕竟清楚明白。

2. Lord, let us live in the sand by the surf of the sea and play till the cows come home.

绝大多数参赛者都按字面意义把这句译为"我们搬到海边去,每天踩踩沙,踏踏浪,直至老牛暮归"或类似的说法。然而,till the cows come home 在这里与"牛"没有任何关系。till the cows come home 是个固定短语,意指 for a long but indefinite time(永远地)。该语源起不详,但早在1933年,电影《鸭子汤》(Duck Soup)中主角 Groucho Marx 的一句台词 I could dance with you till the cows come home. Better still,I'll dance with the cows and you come home 已成经典。因此,我们将它译成"上帝啊,让我们住在海边吧,路沙,冲浪,嬉戏,直至永远"。

3. Put the Cardinal in the back bedroom where the sun gilds the bay at afternoon tea and give us the courage to stand up to secret police at the door, to top all threats with threats of our own, the nicknames of mayors and ministers, the fast comeback at the front stairs, authority on us like the funny squiggle the counterfeiters miss.

这一句的翻译可谓五花八门,主要问题集中在 Cardinal 上。大多数参赛者取其主要意义"红衣主教",但也有人译为"红衣凤头鸟"。经过讨论,我们认为 Cardinal 可取"红衣主教"之义,也可取"清规戒律"之义。 Put the Cardinal in the back bedroom,大意是"把清规戒律束之高阁,放开性情,享受生活"。除参考译文外,此句似乎也可译为"让主教大人靠边站吧(或者译为:将清规戒律束之高阁),下午茶时分的阳光将为窗外的海湾镀上金色,同时给咱们增添勇气,直面门外的秘密警察,以我们的威胁消除一切外来的威胁,报出达官贵人们的诨名,在门口与他们唇枪舌战。那种威势,就像纸币上古怪的防伪线条,无法模仿"。

4. He has a wave named for him.

不少参赛者把这句译为"有一个海浪是以他的名字命名的"。这是理解上的逻辑错误。海浪掀起,然后消失,试问谁能把一个海浪固定下来命名?这里指的明显是"一种海浪"(而不是"一个海浪")。

5. "Imagine," they say, "saved from ruin because of some cornball sentiment available in every bar and grill and truck stop in the country. It's not, not ..."

参赛译文 1:他们说:"想想吧。他们不就是靠在全国每一处酒吧、烤餐 肉室和车站宣扬那些个多愁善感、愚蠢过时的说辞才混到口饭吃的吗……"

参赛译文 2: "想象一下,"他们说,"能逃过倾家荡产,他们靠什么?不过是些低俗愚蠢的主意,连酒吧、烧烤店和货车站这种低级场所里的人都想得出来……"

参赛译文 3: 他们说:"就因为在国内每到一处像小酒吧小酒馆等这种地方,人们总喜欢贪些小便宜(注:在当时很多餐馆酒吧把印有它们标志的纸板火柴作为赠品送给顾客),他们的生意才得以起死回生……"

参赛译文 4: "想想看,"他们说,"全凭那些土气的煽情才免于破产, 在乡下任何酒吧、任何野餐厅、任何停车场都能看到……"

参考译文:"想想看,"他们说,"他没有完蛋,还不是因为郊野的酒吧、烧烤店、卡车场总有些人对纸板火柴恋恋不舍。不是因为……"

原文中的 in the country 不是指"在全国",而是指"在乡村"。考虑到中文的"乡村"总与"贫穷、落后"联系在一起,我们最后译为"在郊野"。原文中的 cornball sentiment 暗指前面提到的那句广告词 For Our Matchless Friends 在郊野之地受人欢迎,因而,可译为"总有人相信那土气的煽情广告",也可稍作引申,译为"总有些人对纸板火柴恋恋不舍"。以上列举的四个参赛译文五花八门,核心问题还是出在理解的偏差。

(集体讨论 列键曦、孔昊执笔)

The Literature of Knowledge and the Literature of Power

知识文学与力量文学

托马斯·德·昆西

Thomas De Quincey

What is it that we mean by *literature?* Popularly, and amongst the thoughtless, it is held to include everything that is printed in a book. Little logic is required to disturb that definition. The most thoughtless person is easily made aware that in the idea of literature one essential element is some relation to a general and common interest of man-so that what applies only to a local, or professional, or merely personal interest, even though presenting itself in the shape of a book, will not belong to Literature. So far the definition is easily narrowed; and it is as easily expanded. For not only is much that takes a station in books not literature; but inversely, much that really is literature never reaches a station in books. The weekly sermons of Christendom, that vast pulpit literature which acts so extensively upon the popular mind—to warn, to uphold, to renew, to comfort, to alarm-does not attain the sanctuary of libraries in the ten-thousandth part of its extent. The Drama again-as, for instance, the finest of Shakespeare's plays in England, and all leading Athenian plays in the noontide of the Attic stage—operated as a literature on the public mind, and were (according to the strictest letter of that term) published through the audiences that witnessed their representation some time before they were published as things to be read; and they were published in this scenical mode of publication with much more effect than they could have

我们所说的"文学"是什么呢?人们,尤其是对此欠考虑者,普遍会认为:文学包括印在书本中的一切。可这种定义无须多少理由便可被推翻。最缺乏思考的人也很容易明白,"文学"这一概念中有个基本要素,即文学或多或少都与人类普遍而共同的兴趣有关;因此,那些仅适用于某一局部、某一行业或仅仅出于个人兴趣的作品,即便以书的形式面世,也不该属于"文学"。就此而论,文学之定义很容易变窄,但它同样也不难拓宽。因为不仅有许多跻身于书卷之列的文字并非文学作品,而且与之相反,不少真正的文学著述却未曾付梓成书。譬如基督教世界每星期的布道,这种篇帙浩繁且对民众精神影响极大的讲坛文学,这种对世人起告诫、鼓励、振奋、安抚或警示作用的布道文学,最终能进入经楼书馆的尚不及其万分之一。此外还有戏剧,如英国莎士比亚最优秀的剧作,以及雅典戏剧艺术鼎盛时期的全部主流剧作,都曾作为文学作品对公众产生过影响。这些作品在作为读物出版之前,已通过观看其演出的观众而"出版"了(这正是"出版"一词最严格的意义)。在抄写或印刷都非常昂贵的年代、通过舞台形式"出版"这些剧作

had as books during ages of costly copying or of costly printing.

Books, therefore, do not suggest an idea coextensive and interchangeable with the idea of Literature; since much literature, scenic, forensic, or didactic (as from lecturers and public orators), may never come into books, and much that does come into books may connect itself with no literary interest. But a far more important correction, applicable to the common vague idea of literature, is to be sought not so much in a better definition of literature as in a sharper distinction of the two functions which it fulfills. In that great social organ which, collectively, we call literature, there may be distinguished two separate offices that may blend and often do so, but capable, severally, of a severe insulation, and usually fitted for reciprocal repulsion. There is, first, the literature of knowledge; and, secondly, the literature of power. The function of the first is-to teach; the function of the second is—to move: the first is a rudder; the second, an oar or a sail. The first speaks to the mere discursive understanding; the second speaks ultimately, it may happen, to the higher understanding or reason, but always through affections of pleasure and sympathy. Remotely, it may travel towards an object seated in what Lord Bacon calls dry light; but, proximately, it does and must operate—else it ceases to be a literature of power—on and through that humid light which clothes itself in the mists and glittering iris of human passions, desires, and genial emotions. Men have so little reflected on the higher functions of literature as to find it a paradox if one should describe it as a mean or subordinate purpose of books to give information. But this is a paradox only in the sense which makes it honorable to be paradoxical. Whenever we talk in ordinary language of seeking information or gaining knowledge, we understand the words as connected with something of absolute novelty. But it is the grandeur of all truth which can occupy a very high place in human interests that it is never

远比将它们出版成书效果更佳。

由此可见,书之概念与"文学"之概念不可相提并论,互相替换,因 为许多文学作品,如戏剧演出或演讲者、雄辩家的说教和辩论,也许永 远都不会付印成书,而不少印成书册的作品却可能与文学趣味并不相 关。不过更为重要的是,要纠正人们对文学普遍的模糊观念,与其去为 文学找一个更好的定义,不如更明确地划分文学的两种功能。在那个 被我们统称为文学的庞大社会媒体中, 可以分辨出两种不同的功能, 两种功能可能混合,而且经常混合,但各自又具有一种绝缘性,而且天 生就互相排斥。这二者之一乃"知识文学",之二则为"力量文学"。知识 文学的作用在于教诲,力量文学的功能在于感化。前者可谓舵艄,后者 则是桨桡或篷帆。前者只有助于纯粹的推理悟解,后者则总是通过愉 悦之情和恻隐之心的影响,最终激发出更高的悟性,或曰理性。远而望 之,仿佛它可以通往培根称之为"理性之光"中的某个目标;近而观之, 方知它必须通过那道被世人七情六欲之蒙蒙薄雾和闪闪彩虹包裹的 "感性之光"才能发挥其作用,不然它就不再是一种"力量"的文学。世 人对文学这两个更为重要的作用思之甚少,所以如果有人说赋予知识 是书本平庸或次要的用途,此说便被视为悖论。但只有在悖论亦真这 个意义上,此说方为悖论。每当我们用平常语言谈论求学求知的时候, 总以为这些字眼与某种绝对新奇的事物有联系。然而,能在人类关注 的事物中占据极高地位的真理之所以伟大,就在于它对最卑微者而言

absolutely novel to the meanest of minds: it exists eternally by way of germ or latent principle in the lowest as in the highest, needing to be developed. but never to be planted. To be capable of transplantation is the immediate criterion of a truth that ranges on a lower scale. Besides which, there is a rarer thing than truth-namely, power, or deep sympathy with truth. What is the effect, for instance, upon society, of children? By the pity, by the tenderness, and by the peculiar modes of admiration, which connect themselves with the helplessness, with the innocence, and with the simplicity of children, not only are the primal affections strengthened and continually renewed, but the qualities which are dearest in the sight of heaven—the frailty, for instance, which appeals to forbearance, the innocence which symbolizes the heavenly, and the simplicity which is most alien from the worldly—are kept up in perpetual remembrance, and their ideals are continually refreshed. A purpose of the same nature is answered by the higher literature, viz. the literature of power. What do you learn from Paradise Lost? Nothing at all. What do you learn from a cookery book? Something new, something that you did not know before, in every paragraph. But would you therefore put the wretched cookery book on a higher level of estimation than the divine poem? What you owe to Milton is not any knowledge, of which a million separate items are still but a million of advancing steps on the same earthly level; what you owe is power—that is, exercise and expansion to your own latent capacity of sympathy with the infinite, where every pulse and each separate influx is a step upwards, a step ascending as upon a Jacob's ladder from earth to mysterious altitudes above the earth. All the steps of knowledge, from first to last, carry you further on the same plane, but could never raise you one foot above your ancient level of earth; whereas the very step in power is a flight—is an ascending movement into another element where earth is forgotten.

也绝非新奇;无论在最卑微者还是最高贵者心中,真理永远都以种子 或潜在原理的方式存在,它只需去培育或发现,而无须去种植或创造。 能够被移植是判断一个真理属于低级真理的直接标准。除此之外,还 有一种比真理更珍贵的东西,那就是力量,或曰对真理的深切认同。举 例而言,儿童对社会有何作用呢?儿童的无助、天真和单纯所唤起的怜 悯、柔情和种种特殊的爱慕之意,不仅可强化和升华世人与生俱来的 仁爱之心,就连那些在上帝眼中最为珍贵的品质,诸如唤醒宽容的柔 弱、象征神圣的天真,以及超凡脱俗的单纯,也都会在永恒的记忆中得 以保持,其完美典范亦会不断更新。更高层次的文学,即力量的文学, 要实现的正是与此相同的目的。从弥尔顿的《失乐园》中你能获取什么 知识呢?一无所获。从一本烹调书中你能学到什么呢?从每一段中你都 能学到某种新的知识,某种你不曾知晓的知识。可你能因此而认为那 本微不足道的烹调书比那部神圣的诗作更高明吗?你应感谢弥尔顿的 不是他给了你什么知识,因为获取一百万条互不相干的知识,也不过 是在茫茫尘世向前走了一百万步;你应感谢的是他给予你"力量",使 你能发挥并拓展与无限世界产生共鸣的潜能。在无限世界中,每一次 脉动和心跳都是上升的一步,犹如沿雅各的天梯从地面攀向远离凡尘 的神秘高处。知识的步伐,自始至终都让你在同一层面行进,但绝不可 能使你从古老的人间尘世上升一步,而力量迈出的第一步就是飞 升---升入另一种境界,一种使你忘却凡尘的境界。

(集体讨论 曹明伦、吴刚执笔)

【翻译评析】

本篇英译汉原文选自 Thomas De Quincey 所著的《亚历山大·蒲柏》 一文,所据的版本是诺顿公司的《英国文学选集》第六版第二卷。Thomas De Quincey 是英国 19世纪著名的散文家和文学评论家,著有《一个瘾君 子的自白》和《论〈麦克白〉中的敲门声》等著名散文。他的文风堪称素朴而 不乏典雅, 谨严却不失雄浑。这使他的文章在具有很强可读性的同时, 也给 翻译带来了一定的困难。因为,要准确地理解他想要表达的意思已殊属不 易,而还要传达出他的风格自然更是难上加难。这篇文章虽然谈论的是文 学理论,但并不包含多少深奥的专用名词和术语,专业性不算太强,其难度 更多地体现在缜密的推理与很强的思想性上。不少译文出现了"有句而无 章"的问题,即在单个句子的理解上问题不大,但整篇文章统看起来则缺乏 整体性, 句与句、段与段之间缺乏流畅的衔接, 全文找不到一股上下贯通的 气。这也进一步印证了我们对在青年翻译者中所存在问题的判断,让我们 感到呼吁青年翻译者们从加强综合文化素质和思想修养的角度来提高翻 译水平的努力并不是没有道理的。"取法平上,仅得其中",如果从一开始就 只把翻译看成是一种技能,只注重从技术层面来掌握"技艺",或只是通过 不加细心体会与总结的反复实践来提高技艺,那么最多也只能成为手熟的 翻译匠,绝无可能登堂入室,得窥堂奥,成为能从翻译中得到无穷乐趣,终 身乐之好之的翻译家。

下面我们对翻译中存在的问题分类细述。

一、词义理解和选择上的偏差

在以往的错误分析中,往往把粗心归为层次很低的一个造成错误的原因,因而一笔带过,不屑于去细想一下隐藏在粗心背后的各种细微的思想活动,从而无法在根本上避免类似现象的重复出现。更有甚者,有些原本颇能反映问题的错误被简单地归结为粗心而扔到了一边,粗心成了懒于分析时最惯用的遁词。这其实也是传统翻译教学中重结果而不重过程的思维模式的一种反映。然而,要想成为一个合格的翻译者就不能有这种偷懒的心态,就必须不断在认真细致的总结中取得进步。比如,第一段的结尾处有

costly copying 这样一个词组,有的译者很随意地翻成了"昂贵的复印"。在作者所处的 19 世纪复印机尚且没有诞生,更遑论在他笔下的过去呢?这一粗心之失其实是没有认真考虑到作者所处的时代背景,因而出现了与时代不符的用词。这就提醒我们,在翻译的过程中,翻译者必须时刻保持注意力的高度集中,将自己全身心地投入到文章所展示的情境中去,想作者之所想,从而最大限度地还原作者的语言风格和他笔下的时代风貌。同样的例子还有一个,那就是有人把近结尾处的 carry you further on the same plane 翻成了"用一架飞机把你载到更远的地方"。这看似粗心,其实反映出的是翻译者态度上的不够投入。其实只要认真了解一下作者的相关信息(这是翻译者完全应该想到去做的,也是在当今拥有网络等先进信息渠道的条件下很容易实现的),这种"关公战秦琼"的笑话是完全能够避免的。

有时候粗心反映的是对稍微复杂一点的句子结构缺乏把握能力。比如,在靠近结尾处,有这样一句: of which a million separate items are still but a million of advancing steps on the same earthly level。个别译者把 still 理解成了"静止",将该句译成"知识之中有千百万条独立而静止的内容"。从这样的译文中不难看出他们在对句子结构整体把握上的不足,因为只要对句子成分稍稍加以梳理,就应该能确定 still but 是"仍然只是"的意思,否则后半截句子就没有动词了。

在评审过程中我们还碰到过这样一个有意思的例子。第一段中有这样一句: and all leading Athenian plays in the noodtide of the Attic stage。有些译者把 Attic 翻成了"阁楼",我们原以为这都是因为太过草率,在查词典时没有认真辨析词义的结果,孰料有一位译者竟然还很认真地在这个词后面做了一个注,说该词描写的是古希腊雅典戏剧舞台所特有的形式,结构类似阁楼,体现了雅典民主社会的特色云云。其实这里的 Attic 是 Attica(阿提卡,古代希腊中东部一地区)的形容词,肯定是先有这样的地点,然后才出现这样一个形容词,而不可能是以阁楼来命名这样的一个地区,所以它与表示"阁楼"意义的 attic 根本无关。真不知道这位译者是怎样做出这条注释来的,但做注的本身至少说明他是认真考虑过这个词的译法的,因而似乎并不能说他粗心。究其原因,可能是在两个义项间难以取舍,所以才想出这样一个折中的办法,想要自圆其说。但是,如果不能真正理解

词义的话,想要靠在表达时含糊过关,注定是徒劳的。

词义理解与表达上的另一类问题是对文化因素的考虑欠周。第二段中的 dry light 和 humid light 这两个词组,前者是有出处的说法,不少译者也相应地根据培根散文中该词组已有的译法,把它翻成"干光"或"初始之光",然而"初始之光"无法与 humid light 形成对应,而 dry 在这里还有另一层意思,即"纯净的,不含杂质(即不掺水分)的",光用"干"字表达不出来,加脚注的话则会影响阅读的连贯性。所以考虑再三,我们将这两个词组分别译成"理性之光"和"感性之光"。有一定数量的译者没有考虑这两个词背后复杂的文化含义,只是简单地翻成"干光"和"湿光",或"初始之光"和"潮湿之光",就令表达效果大打了折扣。

第三类问题是译者的思想境界给词义的理解与表达带来了局限。这 样的例子在全文开始的两句话中就能遇到。文章起首的一句就在设问"我 们所说的'文学'是什么呢?"而整篇也都是在努力从一个新的角度和更高 的境界来重新定义文学,唤醒人们对文学的新的认识。作为一个敏感的翻 译者,在顺利地翻出第一句话的同时,应该要充分感受到这句话的分量。他 所应当做的就是抛开自己脑子里关于文学的固定想法,虚心地去接受作者 的新观点。首先,我们必须清楚,"文学"并不是一个一成不变的概念,相反, 它在历史的长河中经历了多次的变化。就以中国为例,先秦时期的"文学" 泛指各种学术,其中包括后世所讲的"文学"。而到了两汉,虽仍以"文学"指 称学术,但并不包括现在所谓的"文学",而是另以"文章"称之。自刘宋范晔 《后汉书·文苑传》才将"文章"与"文学"通用。随着文学样式的出现和消亡、 人们认知文学的态度与方法的变化,"文学"这一概念势必是在不断变化中 的。如果我们忽视这一漫长的变化过程,将自己此时此地心中对文学的定 义视作是唯一正确而且是天经地义的,则必然会对以前的"文学"定义,对 以前的人们为定义"文学"而付出的努力产生轻视之心。在这种态度的驱使 下,有不少人把第二句中的 thoughtless 一词翻成"草率的"、"没头脑的"或 "不动脑子的"。事实上,文中所述的"文学包括印在书本中的一切"的观点 直到近代仍为章太炎这样的国学大师所信奉,难道他也是这样一个"没头 脑的"人吗?即使不了解这样的事实,单纯从作者的行文来看,他也不会用 这样刺激的词语来"打击一大片"。相信只要以历史唯物主义的思维方式来

考虑问题,在该词的翻译选择上便不会如此极端。正是本着这样的考虑,我们选择了温和得多的"欠考虑"一词。

二、句子理解和表达上的偏差

造成句子理解和表达上的偏差的原因很多,这里我们只通过一个错 误率极高的例子,来分析一下最主要的一些原因。这个句子出现在第二段 中部, 即 But this is a paradox only in the sense which makes it honorable to be paradoxical。这个句子之所以显得难译,原因有二:其一, 不少译者理不清该句与前面一句的逻辑关系,因而弄不明白作者在此句中 要表达的究竟是怎样的褒贬态度;其二,对于 paradox 和 paradoxical 这 一对同源词不少译者找不到合适的表达。这其实体现出不少译者的逻辑 思维能力还不是很强。翻译有的时候不能斤斤于一词一句,而要从整体上 来把握,找到贯通文章脉络的那股"气",然后按那股气的方向顺势吐丝剥 茧,逐节梳理,直到理顺为止。也就是说,在个别环节遇到障碍的时候,应当 以这股气势为主要的线索,先确定大方向,然后再加以攻克,而不能像脚踩 西瓜皮那样,滑到哪里算哪里。从此句来看,要想翻好,的确要从前面一句 开始就认真梳理。前一个句子是这样的: Men have so little reflected on the higher functions of literature as to find it a paradox if one should describe it as a mean or subordinate purpose of books to give information。作为句子主干的是一个so...as to...的结构。因为 so little reflected 所表达的是否定意义, 所以 as to find 后面所跟的应该也是为作 者所否定的东西。但这些句子成分是由 paradox(悖论,矛盾)这样一个略带 贬义的词所引导的,而作者是否定 to find 后面的全部内容的,所以可知作 者是赞同 paradox 的内容的, 也即认为 to describe it as a mean or subordinate purpose of books to give information 不应当被看作是 paradox。人们将这一观点看成是 paradox,正是他们对文学更重要的作用 不加思考的后果。"更重要的作用"(the higher functions) 原文用的是复 数,实际上就是指上文所说的知识文学的教诲作用和力量文学的感化作 用。明确了这些以后,再来看下面这句,思路就应当清楚一些了,它的整体 走向就应当是对这一"欠考虑者眼中的"paradox 加以褒扬的。译者中出现 的诸如"这是一个仅在名副其实称得上荒谬的境界才存在的怪论"、"以谬 为荣,方为谬误"、"只有在体面的意义上才能称其为矛盾"等译法都未能贴切地表达原意。其实 paradox 本身就是一个 paradox,它既可指"似是而非"(a statement that is actually self-contradictory and hence false even though its true character is not immediately apparent),又可指"似非而是"(a statement or sentiment that is seemingly contradictory or opposed to common sense and yet perhaps true in fact)。而"是"者,"真"也,"真"者,"诚"也。故此句中的 honorable 应结合语篇取 credible 之义。综上所述,But this is a paradox only in the sense which makes it honorable to be paradoxical 这个分句较贴切的中译文似乎应该是"但只有在悖论亦真这个意义上,此说方为悖论"。

由此可见,翻译的时候,既要从小处着手,顺藤摸瓜,又要从大处着眼,提纲挈领。不少人在翻译时可能有过这样的感觉,有时被一个难点折磨了半天,百思不得其解,突然又豁然开朗,而且自信满满,相信自己肯定得出了正确的理解,这份自信的源泉正是那股贯通了的气啊!当然,要想掌握这种本领,平时少不得要对自己多加强一些逻辑学和哲学方面的训练。只有学会了富有逻辑性地思考问题,才能在翻译实践中熟练地运用逻辑思辨来获得正确的理解。

三、风格上的凌乱

风格可以说是对翻译者的最高要求。傅雷先生认为,翻译绝不可按字面硬搬,必须保持原作的精神和美感特征,做到"神形兼备"、传神达意。前面我们提到过,作者的文体风格素朴而不乏典雅,谨严却不失雄浑,要想将他的这种风格传神地在译文中予以体现,对于青年翻译者们来说,虽然不是完全不可能,但也是极有难度的。那么,我们不妨先退一步,首先做到让自己的译文具有一种较为统一的风格。

我们发现有一个值得注意的现象,即有一定数量的译者选择用文言来翻译此文,但效果都不甚理想。我们认为,这些译者这样做的出发点是好的,说明他们在风格方面有所追求,但这其中有些认识上的误区必须要指出。首先,语言的运用一定要注意环境与对象。随着时代的发展,文言已经逐渐退出了我们的日常生活,不再是一种活跃的语言形式了。翻译最要紧的任务就是尽可能地让读者透彻地了解原文的意义,而用一种业已退出日

常运用的语言来进行翻译,则不啻是为读者设置障碍,这是与翻译的目的 相悖的。可能有些译者在选择用文言进行翻译时,脑子里浮现出的是钱钟 书、王佐良等大家那些飘逸儒雅的译文,殊不知我们如今所处的时代已经 与他们的时代大不相同了,能够阅读文言的人已经大大减少,翻译者何苦 还要人为减少自己的读者数量呢?其次,一篇文章是否能够或是否适合翻 成文言,取决于原文的文体。如果作者在这篇文章中运用了对他来说是"古 代"的英语,那么我们为了忠实体现出他的风格而采用文言当然无可厚非。 可现实并不是这样。他在这篇文章中用的词非常直白,与今天的英语并没 有什么区别,翻成文言就大可不必。又比如,如果原文充满现代气息浓厚的 科学术语或口语色彩浓厚的市井俚语,那么即便硬翻成了文言,也会像是 机器人或嬉皮士身上罩了一件大马褂,给人很不协调的感觉。第三,文言的 长处在于精练,然而要想让文言在翻译中焕发神采,译者必须具有深厚的 古文功底。作者的文章虽然写于19世纪,文体也比较正式,但选择文言来 翻译的译者大多由于功力不济, 而夹杂了许多现代的词汇和句型结构,反 而使得译文的风格显得不伦不类。有些人甚至生造了许多半文不白的说 法,令人不忍卒读。第四,文言固然具有典雅的特点,然而并不是我们当今 环境中表现正式文体的唯一选择。只要用词讲究,整体风格统一,一篇现代 的白话散文同样可以很好地体现出正式的风格,在表达效果上要远胜过一 篇拙劣的文言。更何况,我们今天所谓的"古文"并不是一个一成不变的概 念,它本身就是在不断发展与变化的,清朝的古文相对于周朝的古文在清 朝肯定已经是一种很现代的语言了。每个时代都在运用经过了发展的"现 代"语言,都在努力丰富着时代语言的表达,我们又为何要舍近求远呢?

综上所述,翻译水平的提高是永无止尽的,因为翻译活动绝不仅仅是 对语言的运用,它还要求译者具有语言之外的多种技能与很高的综合素 养。只有把翻译当做一门艺术来不断地加以追求,才能使自己的翻译水平 如作者在文中所说的那样,"升入另一种境界"。

(集体讨论 吴刚执笔)

Beauty (excerpt)

论美(节选)

司各特·罗素·桑德斯

Scott Russell Sanders

Judging from the scientists I know, including Eva and Ruth, and those whom I've read about, you can't pursue the laws of nature very long without bumping into beauty. "I don't know if it's the same beauty you see in the sunset," a friend tells me, "but it feels the same." This friend is a physicist, who has spent a long career deciphering what must be happening in the interior of stars. He recalls for me this thrill on grasping for the first time Dirac's equations describing quantum mechanics, or those of Einstein describing relativity. "They're so beautiful," he says, "you can see immediately they have to be true. Or at least on the way toward truth." I ask him what makes a theory beautiful, and he replies, "Simplicity, symmetry, elegance, and power."

Why nature should conform to theories we find beautiful is far from obvious. The most incomprehensible thing about the universe, as Einstein said, is that it's comprehensible. How unlikely, that a short-lived biped on a two-bit planet should be able to gauge the speed of light, lay bare the structure of an atom, or calculate the gravitational tug of a black hole. We're a long way from understanding everything, but we do understand a great deal about how nature behaves. Generation after generation, we puzzle out formulas, test them, and find, to an astonishing degree, that

我认识的(包括伊娃和鲁思认识的)和书中读到的科学家们都认为,只要去探寻自然法则,不用多久,必有与美邂逅的一天。"那种美,"用我一位朋友的话来说,"不知能否与夕阳晚照媲美,但感受绝对是一样的。"我的这位物理学家朋友,为破解星体内部之谜耗去了大半辈子的光阴。回想初次顿悟量子力学狄拉克方程式或爱因斯坦相对论所带给他的那份狂喜,他会说:"真是太美了!一看就知道那必是真理,或至少接近真理。"当问及何谓理论之美,答曰:"简洁、对称、典雅、力量。"

大自然为何与我们所见之"美的理论"这般吻合? 个中道理尚不得而知。然而,如爱因斯坦所言,宇宙之妙就在于其最不可知者其实可知。试想,在一颗丁点大儿的星球上,一群生命不长的两足动物竟能测定光速、解构原子、计算黑洞引力,是何等的不可思议! 诚然,知晓世间万物尚远非人力所能及,但自然界的活动规律,的确被人类弄清了许多。一代又一代,人类推导出的各种公式定理,几经验证,竟发现与自

nature agrees. An architect draws designs on flimsy paper, and her buildings stand up through earthquakes. We launch a satellite into orbit and use it to bounce messages from continent to continent. The machine on which I write these words embodies hundreds of insights into the workings of the material world, insights that are confirmed by every burst of letters on the screen, and I stare at that screen through lenses that obey the laws of optics first worked out in detail by Isaac Newton.

By discerning patterns in the universe, Newton believed, he was tracing the hand of God. Scientists in our day have largely abandoned the notion of a Creator as an unnecessary hypothesis, or at least an untestable one. While they share Newton's faith that the universe is ruled everywhere by a coherent set of rules, they cannot say, as scientists, how these particular rules came to govern things. You can do science without believing in a divine Legislator, but not without believing in laws.

I spent my teenage years scrambling up the mountain of mathematics. Midway up the slope, however, I staggered to a halt, gasping in the rarefied air, well before I reached the heights where the equations of Einstein and Dirac would have made sense. Nowadays I add, subtract, multiply, and do long division when no calculator is handy, and I can do algebra and geometry and even trigonometry in a pinch, but that is about all that I've kept from the language of numbers. Still, I remember glimpsing patterns in mathematics that seemed as bold and beautiful as a skyful of stars.

I'm never more aware of the limitations of language than when I try to describe beauty. Language can create its own loveliness, of course, but it cannot deliver to us the radiance we apprehend in the world, any more than a photograph can capture the stunning swiftness of a hawk or the withering power of a supernova. Eva's wedding album holds only a faint glimmer of the wedding itself. All that pictures or words can do is gesture beyond themselves

然界惊人地一致,建筑师在薄纸上绘制出的建筑蓝图,建成后竟然经地震而屹立不倒,人类将卫星送入空间轨道,便可在地球各大洲传递信息,我用来打字的这台电脑,同样是人类千百次探索与认知物质世界的结晶,眼前跳现于荧屏上的一个个字母就是最好的例证,而我的双眼透过镜片凝视荧屏,这镜片又是遵循艾萨克·牛顿当年阐释的光学原理研制而成。

牛顿认为,认知宇宙结构模式,乃探索上帝造物之谜。而当今之科学家们,早已将造物主一说抛至脑后,视其为虚妄假说,或至少认为它无从验证。他们虽认同牛顿的观点,认为宇宙万物无处不由一套连贯严整的法则来主宰,但作为科学家,却又讲不出这些特定法则是如何统领天地万物的。从事科学研究可不信上帝立法之说,但绝不可不信其法则的存在。

青少年时,我曾攀登过数学之峰。然而,行至半山,距爱因斯坦和 狄拉克理论之巅尚遥不可及之地,便已步履蹒跚,胸闷气短,气喘吁吁 而颓然止步了。如今,手头虽无计算器,我也能加、减、乘、除(甚至做多 位数长除法),必要时还会做代数、几何和三角一类的运算。但就数字 符号而言,就已穷尽我毕生所学了。至今我仍记得,一瞥之下,那些数 学图式恰如漫天繁星闪烁,曾是那般美丽而耀眼。

直到用语言描绘美,我才深感语言的贫乏与无奈。语言固然能创自身之美,却无法言传人们在世间感悟的那番美的意境,这恰如照片不能捕捉飞鹰掠天的惊人迅疾与超新星爆耀的慑人威力一样。伊娃的新婚相册,也不过是整个婚礼淡淡的一瞥。照片也好,文字也罢,要表达那种动人心魄、稍纵即逝的辉煌之美,充其量不过是"比画"一下而

toward the fleeting glory that stirs our hearts. So I keep gesturing.

"All nature is meant to make us think of paradise," Thomas Merton observed. Because the Creation puts on a nonstop show, beauty is free and inexhaustible, but we need training in order to perceive more than the most obvious kinds. Even 15 billion years or so after the Big Bang, echoes of that event still linger in the form of background radiation, only a few degrees above absolute zero. Just so, I believe, the experience of beauty is an echo of the order and power that permeate the universe. To measure background radiation, we need subtle instruments; to measure beauty, we need alert intelligence and our five keen senses.

Anyone with eyes can take delight in a face or a flower. You need training, however, to perceive the beauty in mathematics or physics or chess, in the architecture of a tree, the design of a bird's wing, or the shiver of breath through a flute. For most of human history, the training has come from elders who taught the young how to pay attention. By paying attention, we learn to savor all sorts of patterns, from quantum mechanics to patchwork quilts. This predilection brings with it a clear evolutionary advantage, for the ability to recognize patterns helped our ancestors to select mates, find food, avoid predators. But the same advantage would apply to all species, and yet we alone compose symphonies and crossword puzzles, carve stone into statues, map time and space.

Have we merely carried our animal need for shrewd perceptions to an absurd extreme? Or have we stumbled onto a deep congruence between the structure of our minds and the structure of the universe?

I am persuaded the latter is true. I am convinced there's more to beauty than biology, more than cultural convention. It flows around and through us in such abundance, and in such myriad forms, as to exceed by a wide margin any mere evolutionary need. Which is not to say that beauty has

已!因而,我只好在这儿跟着"比画"下去了。

托马斯·默顿曾感言:"天地万物欲使我们想到天堂。"上天造物,生生不息,犹如连番上演的舞台剧,美亦展示得无拘无束、无穷无尽。若要从最显见的物类中获得更多美的感悟,则需经专门训练。即使在宇宙大爆炸的一百五十亿年后,其反射仍以背景辐射的形式,略略徘徊于绝对零度之上。正因为此,人们对美的体验,实则是对宇宙间无处不在的秩序与力量的回应。测量背景辐射,要有精巧的仪器;体验美,则需机敏的智能与敏锐的五官了。

凡眼见于俏脸、鲜花,无人不觉赏心悦目。然而,要参透数学、物理或棋弈之美,欣赏树之有形、鸟之翼趣,乃至对长笛奏出的悠悠颤音心领神会,则必经专门训练方可体味。在人类大部分历史上,这种训练就是学会如何观察,历来由长者教之于幼者。通过观察,人类学会鉴赏天地万化之模式,从量子力学到百纳被无所不包。此痴情所至,亦使人类在进化过程中占尽先机,能辨万化之象,有助于先人们择偶、觅食、逃避猛兽。按理,同一进化优势本应造福世间一切物种,然唯独人类能谱出交响曲、制作填字游戏、创造石雕艺术、标示时空天体。

后一说法令我信服。我相信,美之契合甚于生物进化,更甚于文化 习俗,它流经我们身边,贯通我们的心灵,其内涵之丰富、形态之多样, 大大超越了人类起码的进化需求。当然,这并非说美与生存无关,恰恰 nothing to do with survival: I think it has everything to do with survival. Beauty feeds us from the same source that created us. It reminds us of the shaping power that reaches through the flower stem and our own hands. It restores our faith in the generosity of nature. By giving us a taste of the kinship between our own small minds and the great Mind of the Cosmos, beauty reassures us that we are exactly and wonderfully made for life on this glorious planet, in this magnificent universe. I find in that affinity a profound source of meaning and hope. A universe so prodigal of beauty may actually need us to notice and respond, may need our sharp eyes and brimming hearts and teeming minds, in order to close the circuit of Creation.

相反,它们之间可谓息息相通。美用人类生命之源滋养人类,使我们想起了经由花茎与人的双手产生的创造力。美恢复了人类对大自然慷慨富有的信念,唤起了渺小人类与浩瀚宇宙心灵间的亲缘感应。美使我们深信,如此妙绝天成的人类,原本就是为这煌煌星球、泱泱宇宙应运而生的。从这一天缘巧合中,我悟出那种深长的蕴意与博大的希望。一个流芳溢美的大千世界,兴许真要我们对它处处留意并做出回应,需要我们用敏锐的双眼、充沛的情感、博大的心怀,去沟通人类与大自然的交流和循环,使之周而复始、生生不息。

(集体讨论 贾文波执笔)

【翻译评析】

本篇英译汉原文选自《当代美国散文选》(上海外语教育出版社, 2003)中"Beauty"一文的结尾部分。《当代美国散文选》由旅美学者祁寿华和美国人 Terry Wallace 编写。

本文作者 Scott Russell Sanders 为当代美国作家,现为美国印地安纳大学英文系文学与写作教授,先后出版十多部文学作品,曾获美国"凯尼恩评论优秀文学奖" (the Kenyon Review Award for Literary Excellence)、"大湖文学作品奖" (the Great Lakes Book Award)、"俄亥俄州文学作品奖" (the Ohioana Book Award)等多项大奖,为美国"古根海姆艺术基金会" (the Guggenheim Foundation)、"国家艺术基金会" (the National Endowment for the Arts)以及"利利基金会" (the Lilly Endowment) 的特别会员。

这篇文章充满了抒情散文的浓郁文采。作者阅历丰富,思路开阔,从 女儿的婚礼想到世间万事万物,上至天文,下至地理,文理兼备,纵横捭阖, 生发出对美的不尽联想和感慨。全文用词简隽,风格大气,行文如流水一般,洒脱自如,虽是散文,却富有诗的韵律和节奏,充分展示了英语抒情散 文的优美风格。

"文成规矩,思合符契。或简言以达旨,或博文以该情,或明理以立体,或隐义以藏用"(《文心雕龙·征圣》),故文章历来有文、白、雅、俗之分。而我们选用的这篇文章,既不是科技说明文,也不是政治论说文,不宜译得过于拘谨和呆板。它是一篇地道的文学抒情散文,自有其特定的文情意脉,虽无诗歌那样严格的韵律,但却同样讲究"句式长短开阖,跌宕起伏,音节奇偶相间,轻重交错"(曹明伦,2004),所谓"散文如歌"(杜争鸣,2003)亦如是。而汉语"经骚赋骈俪词曲等文体的熏冶,文采翰藻,益见妍华。汉语在形式、辞色、神韵等方面,都有其超胜处"(罗新璋,1995)。因此,要译好"Beauty"这篇散文,首先要从整体风格上准确把握住这一基调,牢记文学翻译"'情'字是关键,'真'字是准则"(孙迎春,2004)的要旨。用傅雷的话来说,就是翻译绝不可按字面硬搬,必须保存原作的精神和美感特征,做到"神形兼备"、

传神达意。

什么是好的译文? 陈文伯先生认为应该有两个基本特点:"1.好译文在正确理解的基础上文字表达与原文各行其道,既考虑原文形式又考虑译文特点,译文地道而不违原意,可以说是另一独立文本。2.一般译文在表达上与原文亦步亦趋追求形式对应而忽视内容理解,因而往往译不出深层意义,有时甚至歪曲原意。"(陈文伯,2004)

"Beauty"一文看似不难,但要真正领会个中意味,则须对原文进行深入细致的推敲和体味,字斟句酌,特别是句与句、段与段之间的逻辑内涵、上下文之间的语气是否连贯等等,都需译者从语篇整体高度来体味和揣摩。这就要求译者反复仔细阅读原文,对有些段落需烂熟于心甚至出口成诵,融会贯通上下文,打破原文字面的束缚,只有这样,才能将原文的蕴含和"微言大义"体味、引申出来。因此,翻译"Beauty"这篇文章,一要注意对原文理解准确深刻,字斟句酌,二要注意表达通顺达意,文从字顺,但更重要的是,要译出原文的神采和风韵来,使译文流畅自然,富于文采,风格洒脱而不悖原意、力求做到"神形兼备"。

这次的参赛译文还反映出一些老问题,例如,有的译者对原文不求甚解,忽视字里行间的"微言大义",不经推敲便仓促动笔,有的未能摆脱原文形式的束缚,语言生硬别扭,有的理解和表达不考虑整体篇章,只见树木不见森林,有的某些段落译得很好,而有些段落却差强人意。还有不少译文,一句句看来,似乎与原文相差无几,但就是读来不像抒情散文,味同嚼蜡。从总体上看,对此篇文章的翻译,有以下几点突出的问题:

一、不究语法、错会原意

1. you can't pursue the laws of nature very long without bumping into beauty

not...without...明显是一个双重否定结构,相当于汉语中的"如果不……就不能……"、"只要……就会……"但仍有不少译者把它译成了"你要是没有与美邂逅的话,就不能更进一步探索自然规律",颠倒了因果关系,歪曲了原意。

2. but it cannot deliver to us the radiance we apprehend in the world, any more than a photograph can capture the swiftness of a

hawk or the withering power of a supernova

这是本文最大的语法难点之一。句中 any more than 应与前面的 cannot 连用,表否定意义: "不能……也不能……" 这一结构相当于 not any more than...或 no more...than 结构。正因为 any more than 前面 有逗号,所以应把它看成下一句中的省略形式,即 (it cannot deliver) any more (to us)... than a photograph can capture 或 (it can deliver) no more (to us)...than a photograph can capture,意为"语言不能……就像照片不能……一样"。然而遗憾的是,不少译者未能看穿这一句的结构,把它译为"语言还不如一张照片……"这么一译,逻辑紊乱,与上下文意义背道而驰。

3. Still, I remember glimpsing patterns in mathematics that seemed as bold and beautiful as a skyful of stars.

不少译者把 glimpsing 理解为 patterns 的定语,将全句译为"至今还记得一些依稀闪烁的数学图式",忘记了 remember+V-ing 这一动词句型的基本意义(记得过去做过某事),也没注意到下文中 seemed (过去式)的暗示。全句可以译为:"至今我仍记得,一瞥之下,那些数学图式恰如漫天繁星闪烁,曾是那般美丽而耀眼。"

4. I am convinced there's more to beauty than biology, more than cultural convention.

有人将此句译为:"生物界之外和文化习俗之外还有更多的美。"很明显,译者没有推敲 more 后的省略成分,从上下文看,它应该是指"契合" (congruence),这种"契合"与"美"、"生物进化"和"文化习俗"三者的关系是:"美的契合"多于"生物进化",更多于"文化习俗"。因此全句可以译为:"美之契合甚于生物进化,更甚于文化习俗。"

- 二、望文生义、不求甚解
- 1. The machine on which I write these words

不少译者将这里的 machine 不假思索地译为"机器"。只要稍微留意一下,这是指"用来打字的机器",加上下文中的 screen,就很容易得出"电脑"这一概念。

2. that I've kept from the language of numbers

只要查查词典,就能弄清 the language of numbers 的意思:"数字符号"。然而不少译者却懒于查阅,不求甚解,想当然把它译为"数字语言"。

3. but it cannot deliver to us the radiance we apprehend in the world

radiance 一词须斟酌,其本义为"辐射",但"美的辐射"搭配不当。也有译者把它引申为"辉煌"、"绚丽",但"辉煌"、"绚丽"仍不达意。不妨从"辐射"一词中得到形象,引申为"意境",与"感悟"(apprehend)正好吻合。以上文字可以译为:"却无法言传人们在世间感悟到的那番美的意境。"

4. By giving us a taste of the kinship between our own small minds and the great Mind of the Cosmos

若照字面把上例最末的并列词组直译为"我们自己的小头脑(小心灵)和"宇宙上帝的大头脑(大心灵)"有些莫名其妙。对于这两个短语的理解,应结合前文 By giving us a taste of the kinship(赋予我们某种亲属关系)进行考虑,将"小"与"大"的实际所指引申出来,转换为"渺小人类与浩瀚宇宙心灵间的亲缘关系",甚至可以引申为一种"心灵感应",这才符合常理。当然,具体措辞须根据上下文行文语气来统一。

5. in order to close the circuit of Creation

不少译者不假思素将这里的 close 译为"关闭"、"终结",这么来译岂不与上下文语义相悖?其实,查查词典便一目了然。close 尽管有多种意思,但与 circuit 连用时,意义则有改变:"接通电路"。当然,这一语义仍与上下文不合。因此,不妨从"接通电路"这一本义出发,引申为"沟通……之间的交流与循环"、"周而复始"的意思。

三、忽视语境、意义脱节

1. So I keep gesturing.

这是本文的最大难点之一,译文表达可谓五花八门。主要有以下的几种译法:"因此我不断地摆出姿势","因此我始终保持着这种姿势","所以我就不停地示意下去","所以我一直用暗示法"。

有的译者还引申为:"因此我一直用照片和文字来表达这种美","因此我不断地拍照片和写文章","就让我也隔靴搔痒吧","所以我也还在信笔涂鸡","因此我笔耕不辍"。

这些表达实在有些牵强、与上下文严重脱节。要译好这一句,有必要对这一段中作者的思路进行梳理:语言(贫乏)——照片(强不到哪儿去)——伊娃的相册(不过是全景之一瞥)——结论:照片、文字只能是摆弄一下姿态或比画比画(gesture)——作者自己:既然语言如此贫乏,那我的文章岂不是也只能触其表而未及其里,跟着做做样子,"比画比画"(gesture)?故作者笔锋一转,自我调侃:因而,我只好在这篇文章里继续用文字"比画"下去了。

解读原文意义须结合整体语篇考虑,说话人自有其特定的交际意图和话语逻辑,不然说出来毫无意义。从原文上下文来看,这样的理解应该符合逻辑一些。考虑到原文用词简洁,故译为:"因而,我只好在这儿跟着'比画'下去了。"

2. and I stare at that screen through lenses

这个 lenses 到底是指"眼球晶体"还是"镜片"须视上下文而定。有些译者把它译为"(眼)球晶体",这就有悖于上下文的语义。因为,前文列举了各种人类智慧创造之物:"公式定理"、"建筑"、"卫星"、"电脑"、"荧屏"等等,这些都是"人造"之物,用以说明人类创造与自然规律的"巧合"。那么,按此逻辑推理,这一 lenses 也只能是"人造"物体,故"镜片"符合上下文的语义。

四、行文呆滞、缺乏文采

1. Anyone with eyes can take delight in a face or a flower.

有人将这句话译为:"人只要有眼睛就会感受脸蛋和鲜花的美丽"或"只要有眼睛,人人都能从一张脸和一朵花中得到愉悦"。正常人皆有双眼,说这话意义不大。"翻译最难是口吻"(毛荣贵,2002),原作者的"口吻"和"语气"其实就隐含在字里行间,需要译者去体味、去发现。此译"斤斤于分寸不失",其结果往往是有字无篇,把一篇优美的散文生生弄成了干瘪的说明文。其实只要稍做变通,原文神采便跃然纸上:"凡眼见于俏脸、鲜花,无人不觉赏心悦目。"

2. You need training, however, to perceive the beauty in mathematics or physics or chess, in the architecture of a tree, the design of a bird's wing, or the shiver of breath through a flute.

有人译为:"然而我们只有通过训练才能从数学之中、物理之中、对弈之中,以及树木的枝叶形态、飞鸟羽翼的图案和长笛颤动的气流之中感受到美的存在。"试与参考译文做一比较:"然而,要参透数学、物理或棋弈之美,欣赏树之有形、鸟之翼趣,乃至对长笛奏出的悠悠颤音心领神会,则必经专门训练方可体味。"

当然,"鸟之翼趣"似乎有"用词失度"之嫌:其中失掉了"图案"(design)之义。但从整体来看,却比"鸟翼之图案"好,它与"树之有形"形成对偶,语气连贯,浑然一体。

有些译者的译文一句句看几乎没什么问题,可谓字字对应,然而就整体风格而言,与其说是散文,还不如说是科技说明文,毫无半点文学美感与韵味。须知,"徒语人以词,斤斤于分寸不失,往往是有字无篇,未必就得原文风格之真髓"(罗新璋,1995),罗先生的这番话值得我们体味,深思!

3. Why nature should conform to theories we find beautiful

有人译为:"为什么大自然非要遵循我们人类认为美的理论呢?"单独看来,这种译法似乎说得过去,但结合全段语篇,则发现有些问题:大自然法则与人类行为,到底谁"遵循"谁?二者关系不可本末倒置。可以译为:"大自然为何与我们所见之'美的理论'这般吻合?"

4. Midway up the slope, however, I staggered to a halt, gasping in the rarefied air, well before I reached the heights where the equations of Einstein and Dirac would have made sense.

有人译为:"爬到半路,离本应弄懂爱因斯坦和狄拉克数学奥秘的高度还很远的地方,我只能跌跌撞撞地停下来,在稀薄的空气中喘着粗气。" 其实,gasping in the rarefied air 这一短语并非强调 "在稀薄的空气中喘气"。本来就是一座虚拟的"大山",大可不必译得如此精确。同时,句中Would have made sense 也是用了虚拟语气、意为"当时若要弄明白的话"。在全句上下文的照应下,为保证行文通畅,可对原文做适当调整和增减,从整体上来选词用字,可以译为:"然而,行至半山,距爱因斯坦和狄拉克理论之前通不可及之地,便已步履蹒跚,胸闷气短,气喘吁吁而颓然止步了。"

英语中的 I staggered to a halt, gasping in the rarefied air 分別用 写字结构译出更符合汉语习惯。"在稀薄的空气中喘气"处理为"胸闷气短、 气喘吁吁",是考虑到行文的统一,都是"爬山者"的感觉。而 the equations 不能直译为"方程式",它与 heights 连用,抽象为"理论之巅"在这一上下文中是可行的,读来也顺口一些。

5. we're exactly and wonderfully made for life on this glorious planet, in this magnificent universe

有人译为:"如此精确而完美绝伦的人类,刚好就是为这辉煌星球和宏大宇宙的生活而塑造的。"从字面来看,这么译的确没有错,但却抹杀了字里行间的蕴意。原文十分大气,抒发了作者的一腔豪情。另外,glorious (辉煌的),magnificent (宏伟的)这两个词,正好与汉语"煌煌"、"泱泱"不谋而合(可查查汉英词典),文笔上也形成对偶,读来声情并茂,可以译为:"如此妙绝天成的人类,原本就是为这煌煌星球、泱泱宇宙应运而生的。"

要译出原文的神采和丰韵,就必须力争做到"神形兼备",而"神形兼备"的主要特点就是"追求'不似之似',追求'离形得似'"(孙迎春,2004),也就是说,译文看似与原文若即若离,实则得原文之真髓,比起死扣原文形式的译文来,要准确地道得多。因此,译者必须对原文中"(1)联想丰富而独特的词句和某些微言妙语,(2)言语的弦外之音,(3)整体的特殊气氛,(4)人物的特殊口吻"(ibid)等因素予以充分考虑,从原文的字里行间去体味、去提炼,从宏观语篇上抓住原文的文情意脉,再选用恰当的译文形式准确、地道地将这些实际内蕴充分展示出来。

综上所述,从总体来看,这次的译文质量还是不错的,不少译者对原文的理解十分到位,译文也准确达意,字里行间不乏妙语连珠,足见下了很大工夫。另外,尽管原文所需注释处不多,但仍有译者认真地做了详尽的译文注释,这种严谨的学风值得赞赏和提倡。

(集体讨论 贾文波执笔)

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Necessary Fictions

必要的虚构

O. B. Hardison Ir.

The most pathetic in Friedrich Dürrenmatt's play *The Visit* is the Schoolmaster. The play tells the story of a town bribed by an enormously wealthy lady (the "visitor" of the title) to murder her former lover. That, at least, is the surface plot. The real plot is the reenactment by the townspeople of the archetypal ritual sacrifice that is the subject of Sir James Frazer's study of primitive religion, *The Golden Bough*, and that classical scholars such as Gilbert Murray and F. M. Cornford have found at the root of Greek tragedy. The play thus moves on two levels. On one, it is the story of a judicial murder for money, an indictment of materialism. On the other, it has nothing to do with motives in the conventional sense. It is a play about religious impulses that are independent of the ways people explain them.

Dürrenmatt's Schoolmaster is a key figure because he represents the liberal and rational heritage of Western culture. He is "Headmaster of Guellen College, and lover of the noblest Muse." He sponsors the town's Youth Club and describes himself as "a humanist, a lover of the ancient Greeks, an admirer of Plato." He is a true believer in all those liberal and rational values that Western culture has inherited from antiquity.

In keeping with these values, Dürrenmatt's Schoolmaster is horrified by the plans of his fellow townspeople, whom he has tried to inspire with visions of nobility, to commit murder. As the climax approaches, however, he crumbles.

在弗里德里希·迪伦马特的剧作《老妇还乡》中,最可悲的人物是那位校长。该剧讲述了一座小城的居民被一位亿万富婆(即剧名中的"老妇")收买,害死其昔日情人的故事。这只是表面情节,而实际情节是通过小城居民重演了一段原型祭祀仪式。詹姆斯·弗雷泽爵士在其研究原始宗教的著作《金枝》一书中探讨过这一主题,吉尔伯特·默里、F. M. 康福德等古典人文学者则发现,古希腊悲剧皆根植于此。该剧在两个层面上展开:一方面,它讲述了一个看似合法、实为有悖公理的图财害命的故事,抨击了物质享乐主义;另一个方面,它并不涉及通常所说的动机,而表现的是独立于人们解释方式之外而存在的宗教冲动。

迪伦马特笔下的校长是个关键人物,因为他代表了西方文化自由与理性的传统。作为"居伦学校的校长、最尊贵的缪斯女神的仰慕者",他资助了该城的青年俱乐部,并自诩"崇尚人文主义、热爱古希腊人、仰慕柏拉图"。他对西方文化从远古承袭下来的所有自由和理性价值观笃信不已。

校长一直恪守这些价值观。得知居伦城居民的谋杀计划,他惊骇万分。他曾试图用崇高理想来感化他们。然而随着戏剧高潮的临近,他

O. B. 哈迪森二世

Not only does he know of the murder plan, he knows he will become a part of it:

I know something else. I shall take part in it. I can feel myself slowly becoming a murderer. My faith in humanity is powerless to stop it.

The Schoolmaster has discovered that the apparently absolute values of "the ancient Greeks...and Plato" have limits. Other values, hidden and irrational, are at least as powerful. Are the latter true and the former nothing more than lovely and venerable fictions?

The Visit brilliantly explores one of the most ancient paradoxes in Western experience, a paradox that appears in the Old Testament in the contrast between the Gentiles who worship graven idols and the Hebrews who worship invisible truth: "Thou shalt not make unto thee any graven image, or any likeness of anything that is in heaven above, or that is in the earth underneath, or that is in the waters under the earth." The same paradox recurs in the conflict between pagan learning and Christian revelation in the early centuries of the Christian era, and again, in the high Middle Ages, in the debate between Thomistic rationalism, which sees the world as an intelligible and orderly expression of divine reason, and the mysticism of St. Bonaventure's The Mind's Road to God, which sees the world as a delusion and turns from it to suprarational experience. In the seventeenth century the paradox is embodied in the conflict between science and revelation, a conflict that was renewed in the nineteenth century by the publication of Darwin's Origin of Species.

It is still with us. No one could be more devoted to humane values—or more knowledgeable in the field of biology—than Jacques Monod, co-recipient of the 1965 Nobel Prize for medicine and physiology. In a much-admired essay, "On Values in the Age of Science" (1969), Monod

完全崩溃了。他不但获悉谋杀计划,而且知道自己将在其中扮演一个 角色:

我还知道,我将参与其中。我感到自己正渐渐沦为一名杀人 犯。我对人性的信念却无力阻止这一切的发生。

校长发现,看似完美的"古希腊人和柏拉图"的价值观有其局限, 而其他隐秘的和非理性的价值观至少具有同样的影响力。难道只有后 者真实可信,而前者只不过是惹人喜爱、受人尊敬的虚构之物?

《老妇还乡》成功地探究了西方文明史中一对最古老的矛盾。在《旧约全书》中,这表现为异邦人与希伯来人的对立:前者崇拜雕刻的偶像,后者崇拜无形的真理:"不可为自己雕刻偶像,也不可作什么形象,仿佛上天、下地和地底下、水中之物。"在基督纪元早期的几个世纪中,同样的矛盾在异教认知论与基督教天启论冲突之中得以再现。在中世纪全盛时期,这对矛盾表现为托马斯·阿奎那的理性主义与圣波拿文都拉的神秘主义之间的纷争。阿奎那认为世界清晰有序地体现了上帝的理性,圣波拿文都拉则在《心向上帝的旅程》一书中认为万物皆虚幻,从而转向超理性的神秘体验。在17世纪,这一矛盾再次表现为科学和天启论之间的冲突,而达尔文在19世纪出版的《物种起源》又重新挑起了这一冲突。

这一矛盾至今仍然困扰着我们。就其对人文价值的钟情与生物学的广博学识而言,1965年诺贝尔医学和生理学奖得主之一的雅克·莫诺无人可比。在一篇广受赞誉的文章《论科学时代的价值观》(1969)中,

proclaimed the end of the Age of Faith:

Modern nations...still teach and preach some more or less modernized version of traditional systems of values, blatantly incompatible with what scientific culture they have. The western, liberal-capitalist countries still pay lip service to a nauseating mixture of Judeo-Christian religiosity, "Natural" Human Rights, pedestrian utilitarianism and XIX Century progressivism.... They all lie and they know it. No intelligent and cultivated person, in any of these societies can really believe in the validity of these dogma ...

While a great many "intelligent and cultivated persons" undoubtedly agree with Monod, many others do not. Dürrenmatt is a case in point. What he shows through his Schoolmaster is that a rational and secular value system of the kind proposed by Monod is delusion that may crumble as soon as it is subjected to stress. Dürrenmatt had good reason to believe his message. The Visit was written in 1956 when memories of the Holocaust were still vivid. Since then, confidence in rational and secular values has continued to decline. In 1979, in what was almost a national paroxism of disgust, the people of Iran rejected Western rationalism and opted for a form of government that looks very much like theocracy. The diatribes of Iran's Mullahs are hardly less passionate than tirades of America's Moral Majority and the sermons of its radio and television evangelists. It is interesting and significant that the American Mullahs consistently identify "secular humanism" as the chief corruption of modern society. In fact, in 1979 the General Convention of the Episcopal Church, a normally moderate body, felt the pressure sufficiently to include a denunciation of "humanistic secularization" in its proceedings.

While the Schoolmasters of Western society dream of nobility, the Faithful quote the Sermon on the Mount:

莫诺宣告了宗教信仰时代的结束:

现代国家……仍在传授和鼓吹一些或多或少经过现代加工的传统价值体系,这显然与其拥有的科学文明格格不入。西方的自由资本主义国家仍在口头上信奉由犹太教和基督教共有的狂热宗教信仰、"天赋"人权论、庸俗功利主义、19世纪社会进步论等拼凑而成的令人作呕的大杂烩……他们全在说谎,并且对此心知肚明。这些社会中任何有头脑、有修养的人都决不会相信这些信条。

尽管许多"有头脑、有修养的人"深信莫诺的观点,也有很多人持反对意见。迪伦马特就是其中之一。他通过塑造校长这一人物向世人表明:莫诺倡导的理性和世俗价值体系是一种幻象,一遇到压力就会破灭。迪伦马特完全有理由相信自己的观点。《老妇还乡》写于 1956年,当时人们对犹太人惨遭屠杀的情景仍记忆犹新。从那以后,人们对于理性和世俗价值观的信心持续减弱。1979年,在几乎是举国上下爆发出的一片不满声中,伊朗人民拒绝了西方的理性主义,选择了酷似政教合一的政体。伊朗毛拉们的抨击就其激烈程度而言,不亚于美国"道德多数派"演说词中的长篇攻击,也不亚于福音传教士在电台和电视台上的训诫。饶有趣味而值得一提的是,美国的毛拉们始终把"世俗人文主义"看作现代社会腐败堕落的主要因素。美国圣公会通常属于立场温和的教派,他们也感受到巨大压力,在 1979年举行的教友大会上将谴责"人文主义走向世俗化"列入议程。

西方社会的校长们沉湎于崇高理想,而虔诚的基督徒则搬出耶稣 的"登山宝训": No man can serve two masters: for either he will hate the one and love the other; or else he will hold to the one, and despise the other. Ye cannot serve God and Mammon.

And:

Take therefore no thought of the morrow, for the morrow shall take thought for the things of itself.

And:

Everyone that heareth these things, and doeth them not, shall be likened unto a foolish man, which built his house upon sand.

The conflict between the graven idols of secular humanism and the invisible realities known only to the saving remnant of the devout is very much alive today. If Dürrenmatt is correct, there is little to be said for humanism. It is an illusion, a fiction, a thin coating of rationalizations covering something awesome and terrifying. The Mullahs have won.

Before abandoning humanism and all its works, however, let us consider it from another angle. For the sake of speculation, let us imagine a humanism that is a way of seeing. The things it sees are human creations or things that have special human significance. This sort of humanism will be interested in the values these things express but not in any particular set of those values.

A humanism that is a way of seeing will be committed describing what it sees. It will seek to fix the condition of the human spirit at a particular place in a particular moment of time in relation to a particular experience, and it will choose its places and times and experiences because they express the condition of the human spirit with particular clarity. They are the evidence concerning the nature of the human spirit that has accumulated throughout history. In other words, they are to humanism what the raw materials of physics, biology, and chemistry are to science.

一个人不能侍奉两个主:不是恶这个爱那个,就是重这个轻那个;你们不能又侍奉神,又侍奉玛门。

所以不要为明天忧虑,因为明天自有明天的忧虑。

兄听见我这话不去行的,好比一个无知的人,把房子盖在沙 土上。

今天,崇尚雕刻偶像的世俗人文主义者与信奉无形真理的为数不多的虔诚信徒之间的冲突仍然十分激烈。如果迪伦马特言之有理,人文主义也就乏善可陈。人文主义是一种幻觉,一种虚构,在其薄薄的理性外衣下掩盖着某种令人敬畏恐惧之物。毛拉们胜利了。

不过,在抛弃人文主义及其所有论述之前,我们还是先换个角度 思考一下。为了便于推论,我们假定有一种人文主义,它只是一种观察 方式。它所观察到的是人类的创造以及对人类影响深远的事物。这种 人文主义感兴趣的是上述事物体现出来的各种价值观,而不是某种特 定的价值观。

作为一种观察方式,人文主义将致力于描述它观察到的一切事物。它将力图确定在特定的地点、特定的时间,与特定的经历有关的人文精神状况。之所以对这些时间、地点以及经历加以选择,是因为它们能清晰地展现人文精神所处的状态,并能见证通过历史长河沉积下来的人文精神本质。换言之,特定的时间、特点和经历之于人文主义,犹如物理学、生物学和化学的原始资料之于科学一样重要。

(集体讨论 王宏执笔 徐青根审定)

【翻译评析】

本篇英译汉原文取自一部关于西方文化的著作《走进迷宫》(Entering the Maze)。该书共分四部分:1.辨清方位;2.在迷宫中;3.墙上的镜子;4.阿里阿德涅线团。"Necessary Fictions"为书中第一部分的第二节。作者 O. B. Hardison Jr. (1928—1990)是一位出色的诗人和学者,撰有《自由与尊严》、《人文科学与人文思想》、《中世纪宗教仪式与戏剧》等三十部专著。《走进迷宫》于1981年由牛津大学出版社出版。该书探讨了现代价值观与传统价值观的冲突,阐明了在理想与现实、传统与变革的冲突中坚持开放的重要意义,并对西方文化的发展变化提出了独到的见解,因此一问世就轰动了美国读书界,成为当年的畅销书。

原文标题"Necessary Fictions"看似简单,翻译起来却要费一番心思。主要原因是 fiction一词既可理解为"虚构"(sth. feigned or imagined),也可理解为"作假或撒谎"(lie)。究竟是取其褒义还是取其贬义,需要对全文认真通读、细心梳理之后才能得出结论。作者通过对瑞士作家迪伦马特的剧作《老妇还乡》中校长这一人物的评析,提出坚持人文主义价值观的必要性。有鉴于此,对 fiction一词的翻译就应排除贬义。比较一致的译法有"虚构"、"虚构之物"、"虚设"、"假想"、"虚幻"、"虚幻理想"、"幻想"等,我们认为都可以接受。但也有个别译者把标题译为"必要的谎言"、"必要的谎话"、"必要的谎言"、"必要的谎话"、"必要的作假"、"不得不假"、"必须造假"等。我们认为,这些译法反映出译者对全文的主旨理解不深或有误。

本篇英译汉原文涉及的人名、书名和历史事件近三十个,涉及理解和表达的语言点近二十个,下面我们就理解和表达方面的问题,做一综述。

首先,在动笔翻译之前,译者必须制定正确的翻译原则和标准,用以指导翻译实践,并为检验译文质量提供衡量尺度。A. F. Tytler 曾说过: "译文应该是原著思想内容的完整再现;译文的风格和手法应该和原著属于同一种性质;译文应该具有原著所具有的通顺。"(引自刘重德,2003:62)我们认为,Tytler提出的这三个"应该",可以作为评价译文质量高低的标准。

为了达到这些标准,译者在动笔以前必须反复通读原文,不但要对原文的字、词、句等微观层面加深理解,而且要对原文的思想内容、主题、结构、文化风格等宏观层面有一个整体的把握。"Necessary Fictions"文体高雅,思想内容深刻,语言结构严谨。作者旁征博引,是一位知识渊博,博古通今的学者。译者在动笔翻译此类文章前,尤其需要以严谨的态度,认真查阅资料,深入细致地研究相关背景知识,如作家的个人资料、代表作、创作风格、作品背景、作品评价等,这样才能更透彻地理解原文,把握原文文字的深层含义,再现原作的主题和风格。除此之外,作者在原文中大量引经据典,涉及范围极广,包括名人(如迪伦马特、弗雷泽、莫诺)、历史事件(如伊朗革命)、作品和著述(如《老妇还乡》、《金枝》、《旧约全书》)、专有名词(如毛拉、美国圣公会、"道德多数派")等。这些都需要查找文献资料如百科全书、词典或因特网等才能找到答案。查阅这些信息,我们不仅能准确地理解原文,而且还能使译文更地道、更符合中文的表达习惯。

其次,译文的质量优劣还取决于对原文的准确理解。"所有的译者,在翻译过程中殚精竭虑,苦苦求索的首先就是原文作者的'本意'。原文作者的本意是译者的要本。"(谢天振,2002:74)就本篇译文来看,值得讨论的理解问题有三个方面。

第一,语法结构的理解

译者必须充分重视原文的语法成分和结构才能保证准确理解原文。字、词、句总是按照特定的语法结构组织在一起,表达特定的意思。同样的字词,用不同的语法结构所表达的意思有时是不同的。如果没有深入分析原文的语法就贸然下笔,译文的意思就很可能与原文大相径庭。这篇英译汉的原文中,有几处语法结构如果把握不当,就容易造成误读和曲解。

1. Modern nations... still teach and preach... with what scientific culture they have.

scientific culture 不能错误地理解成 "科学文化"(science and culture)。"科学"和"文化"属于不同的范畴,而这里的 scientific (形容词)与 culture (名词)是有关联的。根据 *The Concise Oxford English Dictionary* 对 culture 的解释, culture 指的是 particular form, stage, or type of intellectual development or civilization。 *Webster's New World Dictionary*

of the American Language 在 culture 这一词条的第六项释义中,更是直截了当地把 culture 解释为 civilization。作者强调的是西方现代国家科学技术的发展与传统的价值观体系之间的差异和冲突。这里译为"科学文明"突出了重点,因而比较妥当。

2. For the sake of speculation, let us imagine a humanism that is a way of seeing.

不少译者将粗体部分译为"我们假定人文主义是一种观察方式"。这种译法未尝不可,但仔细推敲后,我们将参考译文定为"我们假定有一种人文主义,它只是一种观察方式"。因为 let us imagine a humanism that is a way of seeing 与 let us imagine that humanism is a way of seeing 毕竟是不同的。前一句中,imagine 的宾语是名词 a humanism,that is a way of seeing 作定语从句,后一句中,imagine 的宾语是一个主谓句。两句的侧重点是不一样的。原文 humanism 前有不定冠词 a,强调这里所说的"人文主义"是一种全新的人文主义。因此,译为"我们假定有一种人文主义,它只是一种观察方式"更加紧扣原文。

3. It will seek to fix the condition of the human spirit at a particular place in a particular moment of time in relation to a particular experience...

在翻译之前,首先得弄清楚 at a particular place in a particular moment of time in relation to a particular experience 在句中的作用,也就是说它们是作为定语修饰 the condition of the human spirit,还是作为状语修饰动词 fix。有部分译者把它理解为状语,将全句译为"它将设法在特定的时间、地点,根据特定的经历来确定人文精神情况"。实际上, at a particular place in a particular moment of time in relation to a particular experience 在句中是作为定语修饰 the condition of the human spirit 的,这句话应译为"它将力图确定在特定的地点、特定的时间,与特定的经历有关的人文精神状况"。作者在这里表述的是想"确定在何时、何地,与何种经历有关的人文精神状况",而不是"在何时、何地,根据何种经历来确定人文精神状况"。

第二,对多义词词义的选择

原文中有许多关键词都是多义词。翻译时必须仔细斟酌。词典当然是

很好的参考工具。但是词典只是将词语的多个意思和解释分项列出。如果不假思索地随意挑选词义,那么译文的质量必然得不到保证。译者应当依靠上下文,根据具体语境对词义做出准确选择和判断。赵元任先生说:"凡是翻译一段文,它总有它的上下文,凡是翻译一句话,那句话总是在一个什么情况说出来。"(引自郭建中,2002:273)因此,上下文或语境决定了多义词的词义选择。原文中有以下词语的翻译需要特别注意:

1. judicial murder

根据《英汉大词典》和《牛津现代高级英汉双解词典》,judicial 是多义词,可以分别指"司法的,法庭的","明断公正的",与 murder 搭配时指"合法但不公正的死刑判决,冤死"。结合词典的解释,再参考上下文,通过阅读《老归还乡》这部作品或作品介绍,就可以判断出应选择"合法但不公正的"这一义项,因为亿万富婆年轻时的情人玩弄并抛弃了她,应当为他以前的罪过承担道德甚至法律责任。从这个意义上说,对他的惩罚看似是"合法的",但惩罚的手段(将他置于恐怖气氛中使他精神崩溃)是不公道的,也是有悖公理的。此外,剧中所谓的执法者完全是为了金钱而执法,这样的执法不可能是公正的。所以,judicial murder 应理解为"看似合法、实为有悖公理的谋杀"才比较准确。

2. In fact, in 1979 the General Convention of the Episcopal Church... felt the pressure sufficiently to include a denunciation of "humanistic secularization" in its proceedings.

felt the pressure sufficiently 可以理解为"被迫、被逼迫、被强迫",也可仅仅理解为"感受到巨大压力"。两种译文,"被迫"和"感受到巨大压力",哪种更好?根据上下文,当时,反对"世俗人文主义"的呼声很高,在这种情况下,美国圣公会也感到做出这一举动的迫切需要,而非外界对它施加了什么压力,或是不这么做会遭受不良后果。因此,译为"被迫"语气就显得过重了。

3. The same paradox recurs in the conflict between pagan learning and Christian revelation in the early centuries of the Christian era

对于 learning 一词,有很多不同译法。有的译为"学说"、"学问"、"学识",还有的译为"教义"、"真理"等。我们认为这些译法都欠妥当。要正确理

解何为 pagan learning and Christian revelation,首先得对整段话有一个 总体把握。作者在此段对西方文明史中前后出现的矛盾现象展开讨论。他 最先提到的是崇拜雕刻偶像的非犹太人和崇拜无形真理的犹太人之间的 差异,然后又提到托马斯·阿奎那的理性主义(rationalism)与圣波拿文都 拉的神秘主义 (mysticism) 之间的争论以及科学 (science) 和天启论 (revelation)之间的冲突。显然,这些差异、争论和冲突都与他在这里提到 的 pagan learning and Christian revelation 之间的冲突有联系。也就是 说,崇拜雕刻偶像的非犹太人、托马斯·阿奎那的理性主义 (rationalism) 以 及科学 (science)与 pagan learning 同属一个派别,而崇拜无形真理的犹 太人、圣波拿文都拉的神秘主义 (mysticism) 和天启论 (revelation) 则与 Christian revelation 一脉相承。纵观西方文明发展史,以崇尚理性 (reason) 为一派,以崇尚宗教信仰(faith)为另一派,这两派之间的冲突从 来就没有停止过。两派的矛盾源于对知识获取的不同解释。崇尚理性的人 认为,知识是人们通过自己的努力而获得的(knowledge is gained by humanity through their own efforts),而崇尚宗教信仰的人则认为,知识 是上帝带给人类的 (knowledge is offered to humanity by God)。显然, pagan learning 中的 learning 指的是"知识、智慧",而 Christian revelation 中的 revelation 指的也是"知识、智慧"。不过获取知识的途径是 不同的。前者指的是 knowledge achieved by reason, 后者指的是 knowledge offered to humanity by God。由此可见,抓住了 reason 和 faith 之间的关系,对于理解何为 pagan learning 和 Christian revelation 有很大帮助。据此,我们把 pagan learning 译为"异教认知论",把 Christian revelation 译为"基督教天启论"。

4. Before abandoning humanism and all its works

根据《英汉大词典》,works 的主要意思包括:作品,著作,行为,行动。选择这两种解释显然欠妥,因为文章从头至尾都未提及人文主义者的具体作品或具体行动。文章有几处提到了人文主义者的叙述和分析,如迪伦马特笔下的校长,他自诩"崇尚人文主义,热爱古希腊人,仰慕柏拉图,是西方文化从远古承袭下来的所有自由和理性价值观的忠实信徒"。再如雅克·莫诺在《论科学时代的价值观》一文中大段宣扬的世俗人文主义。由此可

见,works一词的翻译不能过分拘泥于词典的定义,而应转译为"论述、著述"。不少译者将其译为"成果"、"著作"、"作品"、"产物"、"所作所为"等,似乎和上下文难以保持一致。

第三,对一些容易造成概念混淆的词语的理解

1. On the other, it has nothing to do with **motives** in the conventional sense.

motive 一词可有两种解释: 一是 the reason for a certain course of action, whether conscious or unconscious, 二是 a variant spelling of motif (*Collins Dictionary of the English Language*)。有不少译者把 motives 理解为"动机",也有不少人把 motives 理解为"主题"或"主旨"。我们认为,这里的 motives 还是应该译为"动机",原因是这一句中的 motives 和下一句 It is a play about religious impulses 中的 impulses (冲动) 意义相近,互为照应。如把它理解为"主题"或"主旨",就会造成上下文在语义上的不连贯。

2. religious impulses that are independent of the ways people explain them

根据《英汉大词典》,be independent of 的释义为 "不依赖……的","独立于……以外的",如 operate independent of (不依靠某人而独立操作)。据此,这句话应理解为 "不依赖于人们的解释方式而独立存在的宗教冲动",或"独立于人们解释方式之外而存在的宗教冲动"。也就是说,人们可以用各种方式解释这种宗教冲动,但不会改变、决定、制约或左右它。不论人们怎么解释,它总是独立存在的。有些译者译为"人们无法解释的宗教冲动",在理解上混淆了概念。

3. The western, liberal-capitalist countries still **pay lip service to** a nauseating mixture of Judeo-Christian religiosity, "Natural" Human Rights, pedestrian utilitarianism and XIX Century progressivism ...

pay lip service to 指"空口的应酬话,对……口惠而实不至"(《英汉大词典》),强调光嘴上说得好听,却没有实际行动。因此,较准确的译文是"口头上信奉"。部分译者的译文用了"频频称赞"、"口口声声宣扬"、"标榜"、"(公开)宣扬"、"声称他们支持"等,只译出了其中的一层含义,存在一定的

理解偏差。

好的译文不仅要吃透原文,准确理解,还要表达到位。旅美翻译理论 家思果先生强调说:"不要看轻这件表达的工作,竟需要极大的创作才能。" 他在谈到英译汉的表达标准时说:"无论如何,译文应该把原意表达出来, 用原文的风格表达,而中文又明白晓畅,如同创作一样。不无故撇开原文的 字句,却又写出纯粹精妙的中文。"(引自郭建中,2002:313)为了尽量达到 "纯粹精妙"的标准,我们要力求做到译文自然简洁、形象生动,再现原文的 思想内容。比如 I can feel myself slowly becoming a murderer, 把 becoming 译为"沦为"就比"变为"更能深刻地道出校长本人的堕落。又如, 把 He... describes himself as "a humanist, a lover of the ancient Greeks, an admirer of Plato"译为"他……自诩'崇尚人文主义、热爱古希 腊人、仰慕柏拉图'"就比"他……把自己描述为'一个人文主义者,一个古 希腊文学的爱好者,一个柏拉图的崇拜者'"更为简洁,更为符合中文的表 达形式。再如,将 They all lie and they know it 中的 know it 译为"心知 肚明"就比"知道"更形象地表现了西方资本主义道德家的虚伪。此外,译文 要符合地道的中文表达。钱钟书说过:为了不拘泥于原文的表达形式,有些 字词的翻译要做到"得意忘言"(引自郭建中,2002:311),可以适当地使用 增词、减词等灵活变通的技巧。如将 materialism 译为"物质享乐主义",在 词典给出的"物质主义"的基础上加上"享乐"二字,就能更明白地表达物质。 主义"注重实利、物质至上"的含义。

翻译此篇文章,表达不当的问题主要可归为三种情况:

1. 措辞不当。如有人将 the real plot 译为"真正的情节"。但是"真正的情节"应与"虚假的情节"相对而言。考虑到前文提到 the surface plot (表面情节),这里译为"实际情节"较好。有译者借用文学术语,译为"明线"、"暗线",我们认为也不错,不过类似这样的归化译法需要保持整篇译文在文体风格上的一致。有译者将"Natural" Human Rights 译为"'自然'人权",我们认为欠妥,容易使人联想起是不是还存在"'不自然'人权"。其实,Human Rights 指"与生俱来的人权"即"天赋人权"。另外,短语 Western experience 单独使用时,译为"西方经验"看来未尝不可。可是将句子 The Visit brilliantly explores one of the most ancient paradoxes in Western

experience 中的 Western experience 机械地处理为"西方经验",读起来就比较拗口,有点让人不知所云。其实,"经验、经历"完全可以理解为"历史"。如:"他有吸毒的经验(经历)"也就是指"他有吸毒的历史"。试比较:"《老妇还乡》成功地探究了西方经验中一对最古老的矛盾"与"《老妇还乡》成功地探究了西方文明史中一对最古老的矛盾"(参考译文)。由此看来,表达这项工作的确需要反复琢磨,举一反三,需要"极大的创作才能"。

- 2. 表达分寸不当。这可分为两种情况。一种是过度翻译 (over-translation),擅自增添信息。如把 his fellow townspeople, whom he has tried to inspire with visions of nobility 译为"他曾试图唤醒乡亲 们那利欲熏心的灵魂"; 把 It is an illusion, a fiction, a thin coating of rationalizations covering something awesome and terrifying 译为"人文 主义是空中楼阁般的幻想,一种海市蜃楼般的臆想。它如同一层薄薄的外 衣,用那光辉的色彩掩盖住了里面的丑陋不堪"。这两句译文文字优美,但 似乎"添加过度"。有不少译者在译 intelligent and cultivated persons 时, 将其译为"风雅才智之士"、"明智开化的人"、"有知识、有素养的人"、"聪 慧、博学之士"、"睿智、文明的人"等,均属表达分寸不当,不如译为"有头 脑、有修养的人"朴实、贴切。许渊冲先生指出:"好的翻译等于创作,但并不 是随心所欲的翻译,而是从心所欲,不逾矩。"(1984:223)马建忠先生也指 出,翻译应"适如其所译而止。"(引自刘重德,2003:63)另一种情况是翻译 不足 (under-translation), 信息缺失。如有译者将 intelligent and cultivated persons 简化译为"有识之士"。有译者遇到 judicial, a nauseating mixture of, apparently (absolute values), brilliantly (explores), pay lip service to 时,要么跳过不译,要么未将其含义充分体 现出来。
- 3. 译文搭配不当,存在语病。如将 judicial murder 译为"司法谋杀", "司法"意为检察机关或法院依照法律对民事、刑事案件进行侦察或审判。 (《现代汉语词典》)司法程序(judicial process)、司法部门(judicial branch)、司 法权力(judicial power)等都是正确的表达,但"司法谋杀"从逻辑与语法 角度来看都是错误的。又如,将 in what was almost a national Paroxysm of disgust 译为"爆发厌恶"、"突然发作的……运动"、"爆发抵

抗潮流"、"突发了一场……厌恶",就译文来看,译者能够理解原文,但未能 找到地道的中文译文。

关于表达,还有一点值得一提,字、词、句的理解和翻译要有全局观 念,应当始终放在整个语篇中考虑。在语篇的整体中,字、词、句才是有机的 组成部分,发挥着特定的语言功能,同时,部分要服务于整体。字、词、句必 须与作者的意图、观点、主题一致,才能保证译文连贯通畅,文理通达,贴近 作者的原意。比如 The play tells the story of a town bribed by an enormously wealthy lady to murder her former lover,脱离上下文,这句 话的译文既可用主动语态:"该剧讲述了一个亿万富婆收买一座小城的居 民害死其昔日情人的故事",也可用被动语态:"该剧讲述了一座小城的居 民被一位亿万富婆收买,害死其昔日情人的故事"。但作者要强调的是人性 在金钱面前的道德堕落:居伦人在贫穷中经不起金钱势力的诱惑而良心被 收买。用被动语态,句子的主语是"小城的居民";用主动语态,句子的主语 就变成了"亿万富婆"。主语、主题不一样,强调的重点也不一样。这里用被 动语态显然更切合整篇文章的主题。再如,我们的参考译文将a nauseating mixture 译为:"拼凑而成的令人作呕的大杂烩",就充分考虑 到了译文要反映原文的贬义色彩,译为"大杂烩"比译为"混合体"、"混合 物"更加形象生动。

(王宏、张玲)

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A Person Who Apologises Has the Moral Ball in His Court

Paul Johnson

I have sympathy for the butler in *The Big Sleep*. Marlowe detects him in a contradiction and asks him aggressively, "You made a mistake, didn't you?" To which the man replies, sadly and sweetly, "I make many mistakes, sir." And so do I. I am, by instinct and training, a very specific writer, and so my errors are numerous. Recent ones include misspelling Geoffrey Madan's name—I phoned the printers with a correction but my page had already gone to press—and crediting Richard Tauber with Donald Peers's signature-tune, "By a babbling brook" (Tauber's, of course, was "You are my heart's delight"). I apologise for these mistakes, and for others in the past, and for those to come.

Disraeli thought that, in politics, apologies don't work. I see why. Such being the nature of parliamentary conflict, an apology in politics merely leads to fresh accusations and further demands for embarrassing details. I once said to Harold Wilson when he was prime minister, "It would be a good idea, Harold, to admit the government's mistakes occasionally, and apologise." He replied, "That's a shrewd suggestion, Paul, and I entirely agree with it." (Harold being Harold, I knew an untruth was coming.) "The trouble is, though, I can't actually think of any mistakes, and so there's nothing to apologise for." Which was to make Disraeli's point, though in a

谁给别人道歉,谁就在道义上掌握了主动

保罗·约翰逊

我同情《长眠》这部影片中的男管家。马洛探长发现了他讲话前后有矛盾,就逼问道:"你犯了一个错,对不?"管家伤感而乖巧地答曰:"我犯下的错可多去啦,先生。"我又何尝不是如此呢?我有点灵气并且训练有素,写起东西来旁征博引,力求翔实,自然就言多语失喽。新近犯下的错误包括把杰弗瑞·马丹的名字拼写错了——我给印厂打了个电话,把更正告诉他们,可是我的那页已经开印了,我把唐纳德·皮尔斯的信号曲"在潺潺的小溪旁"安到了理查德·陶波的头上(陶波的信号曲自然是"你是我心中的喜悦")。对于这些错误,以及过去犯的错误和今后会犯的错误,在下这厢有礼啦。

迪斯累里首相认为在政治问题上,给别人道歉行不通。我明白个中的缘由。议会斗争的本质就是如此,在政治问题上,道歉只会招致新的诘责和进一步要求交待出让你左右为难的详情。还是哈罗德·威尔逊担任首相的时候,有一次我向他进言:"哈罗德,偶尔承认一下政府的错误,并且道个歉,不失为一个好主意吧。"他答道:"你这个建议高,保罗,本人完全赞同。"(哈罗德毕竟是哈罗德,我知道一句言不由衷的话就要脱口而出了。)"然而难办的是我实在想不出有哪些错误,因此,也就没有什么好道歉的喽。"这正是以威尔逊的方式表达出了迪斯累

Wilsonian way.

Apologise is one of those words which has effectively reversed its original meaning. Its origin, in the Greek lawcourts, was jurisprudential: it signified the speech for the defence in which the prosecution's case was answered point by point. It retained its original meaning until at least the 16th century. Thus Sir Thomas More, after resigning from office, drew up his "Apologie of Syr Thomas More, Knyght; made by him, after he had geuen ouer the office of Lord Chancellor of Englande". Today we would say vindication. Only gradually did the word acquire the connotation of excuse, withdrawal, admission of fault and plea for forbearance. It still bore its original meaning in theology: Newman's Apologia pro Vita Sua was not an apology at all but a vigorous rebuttal of Charles Kingsley's charges. Dickens's unfortunate statement about his reasons for splitting up with his wife, which his friends begged him not to publish, was self-destructive precisely because it was halfway between the two meanings: half defiant vindication, half admission of guilt.

No doubt everyone has to apologise for his life, sooner or later. When we appear at the Last Judgment and the Recording Angel reads out a list of our sins, we will presumably be given an opportunity to apologise, in the old sense of rebuttal, and in the new sense too, by way of confession and plea of repentance. In this life, it is well to apologise (in the new sense), but promptly, voluntarily, fully and sincerely. If the error is a matter of opinion and unpunishable, so much the better—an apology then becomes a gracious and creditable occasion, and an example to all. An enforced apology is a miserable affair.

Newspaper apologies nearly always seem inadequate. The most audacious one I know was brought back from America by the artist Edward Burne-Jones to show his friend Lady Horner of Mells. It read: "Instead of

里的意思。

有那么一些词儿,已经彻底演变得与本义完全相反,apologise即是其中之一。该词的本义,在希腊法庭上,具有法理学意义:该词即指辩护词,在辩护过程中,对于诉讼方的指控,逐一予以回答。其原义至少到了16世纪还一直保留着。托马斯·莫尔爵士在挂印辞官之后,就是这样撰写了他的"托马斯·莫尔爵士之辩护词;辞去英格兰大法官之职后所作"。今天我们会使用 vindication (辩白,辩护)一词。只是渐渐地 apologise 这个词才获得了"原谅、撤回所说的话,承认错误并请求宽恕"之含义。在神学中该词仍保留原来的意义:纽曼的《为吾生辩》(Apologia pro Vita Sua)根本就不是什么道歉,而是对查尔斯·金斯莱的指控所做的强硬辩驳。讲狄更斯与其妻分手理由的那篇倒霉的陈词(其友人求他不要发表),就是自毁其身,恰恰是它介于两个意义之间:一半是倔强的辩白,一半是承认有愧。

毋庸置疑,任何人都要为自己的一生辩护,不管是今生还是来世。 当我们出席最后的审判时,记录天使诵读出所罗列的我们的罪孽,我 们做了忏悔并祈求宽恕,这样大概会被给予辩白(这个词的旧义)和表 示歉意(它的新义)的机会。在今生中,道歉(新义)是桩对的事,但是要 做到及时、要心甘情愿、要完完全全、要诚心诚意。如果过错是看法上 的事,并且错不当罚,那最好不过——说一声"对不起"就成了一个显 示大度的机会,可赞可叹,众人之楷模也。而被迫去道歉,那可就难受 了。

报社的道歉几乎从来是不到位的。据我所知,最为厚颜的一次是 艺术家爱德华·伯恩 - 琼斯从美国带回来,让他的友人麦尔斯庄园的 洪纳夫人看的,曰:"詹姆士·P.维尔曼神甫没有像我们所述说的那样, being arrested as we stated, for kicking his wife down a flight of stairs, and hurling a lighted kerosene lamp after her, the Revd. James P. Wellman died unmarried four years ago." This sentence is remarkable for the enormity of the error and the succinctness of the correction—not, be it noted, an apology, for the law of libel, in the United States as in England, offers no redress to a dead person. I suspect the extract is from the *New York World* when it was a sensational paper owned by Pulitzer. For reasons which a recent biography of him does not clarify, he had a particular hatred for clergymen of all denominations, and frequently exaggerated or invented discreditable news items about them. He also discovered that such items invariably put on circulation.

The most famous apology in history was made to a much maligned. though far from innocent, cleric: Hildebrand, Pope Gregory VII. He had become involved in what is known as the Investiture Dispute, a fierce Church-State Kulturkampf, revolving round the appointment of bishops. His chief opponent, the Holy Roman Emperor Henry IV—not a nice man but not a monster either-had called him an impostor, an antipope, an Antichrist and I know not what, but had got the worst of it in the armed struggle that followed. Henry decided to purge his excommunication and get the interdict on his territories withdrawn by apologising and doing penance. The Pope had sought the protection of Countess Matilda of Tuscany, then the world's richest woman, and princess of startling beauty, taste and wisdom. He was sheltering at her stupendous mountain stronghold of Canossa, not far from Modena, and the Emperor had to climb there barefoot, in the depths of winter, to make his kowtow. Why has this amazing story not been the subject of a great opera? Perhaps it has. Needless to say, the apology was insincere and the tragic story ended in tears on both sides, the Pope's bitter last words being: "I have loved justice

因为将妻子一脚踹下了楼梯,随后又将一支点燃的煤油灯朝她掷去而被逮捕,而是于四年之前过世,从未婚娶。"对于如此之大的错误,而更正又如此之简短,这一句话可谓妙矣也哉——请注意,这算不上是"赔礼道歉",因为在美国(正如在英国一样),根据诽谤法,是不给死人纠错的。我猜想这条剪报取自《纽约世界报》,这曾是一家轰动的报纸,由普利策拥有。不知何故(最近有关普氏的传记并未澄清)他尤其痛恨各个教派的教士们,经常将一些诋毁他们的新闻段子加以渲染,或是编造出一些这样的段子。他还发现此类新闻段子总是会使发行量剧增。

历史上最为有名的"道歉"是向一位神职人士所致:此公乃是希尔 得布兰德,即教皇格列高利七世,他被人诋毁多多,然而也并非无辜。 他卷入了史书所记载的"授职争议",即一次围绕教会与国家之间有关 任命主教问题的激烈的"文化冲突"。他的主要对手就是神圣罗马帝国 的皇帝亨利四世——他算不上是个好人,但也不是什么魔鬼——他称 教皇是个骗子、伪教皇、假耶稣,还有一些不知道是什么样的骂名,但 是在随后的武装冲突中,他却为此一败涂地。亨利四世决定向教皇请 罪,表示悔意,以此希冀教皇解除将其逐出教门的惩罚,并撤回在其领 土上的授权禁令。教皇寻求托斯坎尼区的玛蒂尔达伯爵夫人的庇佑, 这位伯爵夫人是当时世界上最富有的女人,一位倾国倾城,睿智聪颖, 极有品味的郡主。教皇躲进了她那气势恢宏的山间城堡,它建在离摩 德纳市不远的卡诺萨。皇帝不得不在隆冬季节赤脚攀上城堡,前去叩 头谢罪。这样一个令人拍案叫绝的故事却不曾成为一个大歌剧的主 题,未知何也?或许已经有了。毋庸赘言,这次道歉并非真心实意,而悲 剧则是以双方眼泪洗面告终。教皇临终时痛楚地说:"吾爱正义而恶不 and hated iniquity: therefore I die in exile." But the fact that the Church was slow to canonise this remarkable man suggests that to begin with it did not accept his version of events. A century later, Henry II of England was locked in mortal struggle over the same issue with Becket, and also apologised after he caused the archbishop's murder. This, too, was in some degree insincere, and trouble broke out afresh soon after Henry had donned sackcloth. Becket was at least as intemperate as Hildebrand, but he not only got his halo but did so in the fastest time on record. But then he was a martyr, and they always move to canonisation faster than any other category of saint.

When I was an editor, I always preferred to apologise promptly, whatever the merits of the case, rather than face the expense and, more importantly, the time-consuming complexities and debilitating worry of litigation, libel being one of the least satisfactory branches of the law. When we took a crack at Dr Bodkin Adams, believing him to be dead, and his joyful lawyer phoned me the next morning to tell me he was very much alive, I settled the matter there and then for the sum (if I remember correctly) of $\pounds 450$ and an apology. So my advice to editors is, get shot of claims quickly, unless the plaintiff's demands are manifestly unreasonable.

Besides, there is something distinguished about a ready apology. It is the mark of a gentleman, more particularly if it is not necessary. It is the opposite of revenge. Bacon wrote, "In seeking revenge, a man is but equal with his enemy, but in forgiving him, he is superior, for it is a prince's part to pardon." So, the person who apologises freely has the moral ball in his court.

公:故而吾死于流放。"但是,教会迟迟不将这位杰出的人封为圣人,此事表明他们从一开始就未曾接受他对事件的说法。一个世纪之后,英格兰的亨利二世与贝克特大主教在同一问题上打得你死我活,不可开交,在他指使谋杀大主教之后,也做了道歉。这在某种程度上也并非诚心诚意,在亨利二世披上麻衣去忏悔之后,麻烦再度出现。贝克特主教至少也和希尔得布兰德一样放纵无度,然而他不但得到了光环,而且是以有史记载以来最快的速度得到的。再说啦,他算是个殉道者,这些殉道者比起其他类圣人,其被封圣的速度要快得多。

我还是编辑的时候,无论情况如何,我总是选择立马道歉,而不是 去面对诉讼过程中所发生的费用,更为重要的是,去面对费时耗神的 诉讼过程中产生的复杂情况。诽谤法是法律当中最不尽人意的部分。 我们曾拿鲍德金·亚当姆斯医生开涮,还以为他已经死了,莅日,他的 律师喜滋滋地打电话给我,告诉我亚当姆斯医生还活得好好的,我立 时以一笔四百五十英镑(如果我没记错的话)的赔偿费和一句道歉的 话了结此事。所以,我对编辑们的忠告是:对于赔偿要求要立马了结,除非原告的要求太离谱。

此外,随时准备好一句道歉的话,是一种高尚行为,特别是在没有必要道歉时而道歉,更显示出一个绅士的特质。道歉与报复相对,培根有云:"夫图报复焉,汝与汝仇等;苟汝恕之,则汝优於汝仇焉;盖宽恕也,王者之风也。"由是,谁把"对不起"常挂在嘴边,谁就在道义上掌握了主动。

(集体讨论 范守义执笔)

【翻译评析】

本篇英文原文出自伦敦出版的《观察家》,作者是 Paul Johnson。Paul Johnson出生于英格兰兰开夏郡的一个罗马天主教家庭。他是英国《每日邮报》和《观察家》的专栏作家,也为美国的《纽约时报》和《华尔街报》撰稿。他还是一位著名的历史学家,著有《美国人民史》、《基督教史》、《犹太人史》和《当代:20年代至90年代》,其文笔犀利奇崛而不失幽默。

这里所选的他的一篇随笔的题目是"A Person Who Apologises Has the Moral Ball in His Court",刊于 2002 年的一期《观察家》上。全篇围绕 apologise 和 apology,旁征博引、谈古说今。作者先谈该词的"道歉"之义,继而谈其古义,即"辩护",最终再谈其今义之用法并引用培根的名言以证明道歉乃是上策。这个英文标题从句法来看是一个普通的陈述句,从修辞学来看,因为使用了 Moral 一词,这个标题就有了引申意义;因此,题目可以解读为:一个人若是道歉了,那么,在道义上就掌握了主动权,正像球在他自己的那一半场地上一样。这个题目的翻译实际上引出一个翻译的最基本的"定律",即"贴近而不远",也就是说,译文在意义上和形式上,亦即句法上要尽可能地贴近原文;如果根据译语的习惯必须对原文加以解释,否则就说不清楚时,就要求译文不能离原文太远,也就是不要解释得过了头,成了译者的自由发挥。

为了使我们的分析有一定的条理,下面将归纳出几方面的问题来谈。一、背景情况的判断

即使我们不知道文章的作者和出处,我们还是可以从字里行间知道作者是谁、文章中个别人物之间的关系以及其他人物,从而也就能判断出文章主要写的是哪个国家的事,是什么时候发生的事。我们从作者与威尔逊首相的对话中知道作者叫保罗。威尔逊曾两度出任英国首相,即1964—1970年和1974—1976年。如果那时候作者能够和首相说得上话,能够进言的话,作者应在三四十岁左右,因此,他今天应该是六七十岁的老人。文章中谈到的主教和国王都与欧洲历史(含英国历史)和欧洲宗教史有关。这也就决定了,如果我们必须核实一些情况的话应该到哪里去找答案。文章

中还有拉丁语、德语和中古英语,增加了翻译的难度,需要我们查阅许多资料。

二、一词两义的译法

这篇文章的难点之一,就是有那么一些词有两个意思,一会儿用这个 意思,一会儿用那个意思,也许是两个意思都用。比如 apologise 这个词。其 实,这篇文章的主旨是要告诉大家学会如何 apologise (致歉),标题是这个 意思,文章前两段的内容谈的也都是道歉。第三段就变了,作者开始谈这个 词在中古英语中的意义,即"辩白、辩护"之义了,所谈及的莫尔、纽曼和狄 更斯三人的事都体现了"辩白、辩护"的意义。问题出现在第四段,麻烦也在 这里。No doubt everyone has to apologise for his life, sooner or later 这一句是紧接着上面一段说的,这里的 apologise 也是"辩白、辩护"的意 思。只是在这一辩白或辩护的过程中,作者又带出了"歉意"的意思,这样就 有意思啦。有不少译者看出了这一点,于是就将"辩护"和"道歉"的意思一 块儿翻译出来,摆在一起,也有的干脆不译,就把 apologise 写在那句话里, 让读者去猜。可如果读者的英语不够用,该怎么办呢?另外一个一词两义的 例子就是那个小说和电影的名字 The Big Sleep,中国电影资料馆的网页上 将其译为"酣睡",按照一般的做法,既然已经有了现成的译法,就拿来照用 吧。可问题是 The Big Sleep 还是作者钱德勒所使用的一个隐喻,也有"死 亡"之义,也就是说文字的表面意思是睡上一大觉,文字里面的意思是"死 亡",而且小说和电影中有时是描绘真实的死亡,有时则是隐喻人世间的冷 漠、对邪恶势力的回避。那么,"酣睡"能同时表达这两层意义吗?我们这篇 译文最终选择了"长眠",也是无奈。从汉语词源学来讲,"长眠"的确是隐 喻,"永远地睡去"不就是死吗?而且人们习惯听到说"长眠"就是说"死了", 其字面上的意义已经没人去想了。

三、古语和外语的译法

首先是那个拉丁文题目 Apologia pro Vita Sua,大概你不用多想,就知道 Apologia 就是 Apology 的意思,少数人大概还会猜出 Vita 的意思, Vita 就是 vitamin 这个词的前半部分,即 life 之义;其实词典上就有这个词。要是大胆猜测的话,这个标题百分之七十五的意思就已经知道了,因为其中必有一个是介词,剩下的那个词一定是修饰限制 Vita 的。于是,为了

确认,你可以翻一翻《大不列颠百科全书》的英文版和中文版,一对照就得到了"为我的一生辩护"。如果多想一下,原文是四个词,译文何不也弄成四个字?故有"为吾生辩"。但是我至今也搞不懂为何有人会译成"生命之歌"。另外一段古文翻译就是培根的那段话,至今有不到四百年的历史,从拼写来看,已经比中古英语前进了一大步,在阅读理解方面应该是没有什么问题,只是个如何表达的问题。实际上,这段古文已有不下四五个名人翻译的版本。译者或照抄其中一个可以找到的名人译文,或自拟一个文本。用古汉语译没有什么不好,然而应该注意把握古文的词义、虚词的用法和古汉语的简练。这篇译文中培根的话是本人的译文。不知是否说得过去。

四、地位词的译法

还想说一下一些关于地位的称谓该怎样翻译,恰好有一对词,即 Prince 和 Princess,通常应该分别翻译成"王子"和"公主";但是在这篇文 章中,两处都不能这样来译。何也? Prince 这个词,在中古英语中,有 King 的意思,所以译为"王者"尽管放心。再说一下 Princess 这个词。那位玛蒂尔 达女士被作者称为 Princess, 这里是否该译成"公主"呢? 词典上 Princess 的释义里有"堪称公主的妇女,如在某些方面表现杰出的妇女",所以保罗 就把她称为 Princess, 有高抬一个规格的意思在里面。我们这位 Princess 出身并非是皇族,在译文里也高抬一下而不加以说明,则很可能使人产生 误会,以为她就是国王之女。因此,这里不能译成中国文化中的"公主"(相 当于满族人称呼中的"格格"),因为她只是波尼费斯侯爵(Marquis Boniface) 之女,故译为"郡主"。此处借用中国历史上的称谓法,唐朝时太 子之女为"郡主",明清时亲王之女亦可称"郡主",侯爵之女大概可以相当 于"郡主"。另外,满族有固伦公主(皇后所生)与和硕公主之分,地位不同。 我们也不太好把这里的 Princess 译成"和硕公主",因为"和硕公主"有很浓 厚的满族文化色彩。请注意,我们这里把 Prince 往高了译,而把 Princess 往低了译,不是没有道理而乱来的。不知读者以为然否?

五、关于译文解释的问题

在有些情况下,我们必须对原文的一些名词概念、习语、成语或表达式做一些解释,译者可以进行"合理"的解释,但要与原意贴近。在这篇文章中,有些地方可以这样做些解释。比如,I am a specific writer,如果只是简

单地翻译成"我是一个具体的作家",就有些费解,逻辑上说不通。于是这个译文就将 writer 变成动词,并加以解释,就有了"写起东西来旁征博引,力求翔实"。"翔实"不就是"具体"吗?"旁征博引"不就是"翔实"吗?难道保罗的这篇文章左一个例子右一个例子,还不能说明这一点吗?因此,做必要的解释性翻译是允许的。但是不能太过,过犹不及。比如这篇文章的标题翻译就五花八门,什么"道歉者'失之东隅,收之桑榆'"、"退让者为真君子"、"君子致歉,以德服人"、"道歉者,高山景行,德有兰馨"、"慨而为之歉者德尚矣"、"过而歉之,善莫大焉"、"漫谈道歉"等等,都有太过之虞。因此,我们认为:谁能够拿捏好贴近的分寸,谁就掌握了译场的主动权。

(范守义)

An Experience of Aesthetics

审美的体验

罗伯特·金斯伯格

Robert Ginsberg

I climbed the heights above Yosemite Valley, California in order to see the splendid granite mountain, Half Dome, in its fullest view. Approaching the edge through the woods I was filled with heightened expectation. I saw the ruin of a cabin and my approach caused the alignment of the chimney on this side of the valley with the shorn mountain across the valley. I stopped. Something happened. The stone verticals corresponded, one human-shaped, the other natural. The human site was still engaged in sightseeing. I was on its side. I saw the famous sight through the eyes of the ruin. I had come expecting beauty; I discovered an unexpected dimension to the beauty of the scene/seen.

In this experience I had been seeking the aesthetic. I knew I would find it, for I had seen post cards in advance and was following the trail map. The seeking took considerable effort and time. It was a heavy investment. I was not going for the scientific purpose of studying rock formation, nor was it for the recreational purpose of exercising my limbs in the fresh air, though that exertion added intensity to the experience and was its context. Primarily, I was going for the scenic wonders. No wonder that I would take delight in seeing Half Dome. The expectation elicited the outcome. I was suitably prepared. No distractions of practical consideration—or theoretic—

为了饱览壮丽的花岗岩山峰半穹顶的全景,我登上了加州约塞米蒂谷的高地。穿过树林,走近山沿,心中充满美的期盼。远远望见一处小屋的废墟,走到近前,只见山谷这边的烟囱与横穿山谷的陡峭山崖恰好连成一线。我停下脚步,奇观出现了:两道石壁遥相呼应,一边人工打造,一边浑然天成。人造景观这边仍供观光游览,我此时就身临其境。透过小屋的废墟,我看到了著名的景观。我怀着对美的期盼而来,不经意间却发现了美的另一番天地。

这次旅程中我一直在捕捉一种美感。我知道会如愿以偿,因为我事先看过一些有关的风景明信片,循着山路示意图一路找来。这样的寻找费时费力,投入颇大。我此行的目的既不是出于科学的动机来研究岩石的结构,也不是出于娱乐消遣的考虑在清新的空气中舒展肢体——尽管这次跋涉加深了我对美的体验,而且是这番体验的不可或缺的环节。我来这主要是为了览胜,因此见到半穹顶自然欣喜不已。有什么样的期盼就有什么样的结果。我有备而来,心无旁骛,一心期盼着

detracted from my concentrated expectancy. Indeed, the world all around me on the climb contributed to the context for my goal. I was on the terrain of Nature in a national park, following the trail to a viewpoint upon a celebrated natural formation. Each step in the climb not only brought me closer but obliged me to sense the altitude. Moving through the thick woods was in anticipatory contrast to the great gap of the valley and the starkness of the treeless granite boulder.

My spirit and my senses were heightened. I was keenly aware of the world, eager to experience it. My senses were willing to be gratified by their fullest exercise. Hence my eye was sharp, but so was my ear and my nose, I was open to experiencing aesthetically. And on the way I did take minor pleasure in a bird's song, a tree's sway, and a cloud's contortion. I was in the world considered as potential aesthetic realm. Any pleasing feature that appeared would be welcomed. And that welcoming mode drew forth pleasing features. A tonic subjective at-homeness with the world pervaded my feelings. I was in the right mood to enjoy Nature.

Then the unexpected happened. I had no thought in reaching the natural heights that a human structure would be present. Normally, I would have avoided any such structure as I directed my steps toward the natural view. In retrospect it makes sense that a service building be present at the trail end. It may have had facilities for visitors and played an interpretive role. But the building was not present when I arrived. It was absent though its ruin was present. And that ruin spoke to my experience as related to what I had come to see. If I had been trudging on in a dulled state, passing the time in surroundings—like those of the railway station—that did not draw interest, I might well have missed the chimney, walked past it as if it were another tree on the way to the goal. The heightened intensity of my sensibility allowed the chimney to be integrated into the experiencing

美景,不受任何实际或假设因素的干扰。真的,在攀登过程中,我周围的一切都为寻美营造了氛围。我登上了国家公园的天然山地,循着山道前来观赏闻名遐迩的大自然的鬼斧神工。攀登中的每一步不仅使我距目标越来越近,也使我感受到海拔越来越高。不出所料,穿行在茂密的树林中,登上大峡谷寸草不生的花岗岩巨石,两种不同境界给人以强烈的反差。

我精神抖擞,感官敏锐。我真切地感受到周围的一切,急于体验这一切,渴望在最充分的感官体验中得到最大满足。因此我不但目光敏锐,听觉和嗅觉也十分灵敏——我敞开心扉,尽情地体验着美的滋味。沿途所见所闻,哪怕是一点小小的愉悦,鸟雀鸣唱、树影婆娑、云卷云舒,都着实让我动情。置身于这样一个处处蕴含着美的王国,我随时准备接纳任何不期而至的景色。这样一种心态更促生了令人赏心悦目的景致,一种心旷神怡的回归自然之情在我心中油然而生。这样一种心情最适于欣赏自然美景不过了。

接着,出乎意料的景观出现了。我怎么也不曾想到,在抵达天然高地时竟然会出现一处人工建筑。在通常情况下,我要是徒步参观某处自然景点,一定会绕开这类建筑。回想起来,在山路尽头有一座服务性建筑也全在情理之中。这小屋也许曾为游客提供过方便,起过导游讲解的作用。可我来到高地时,小屋不见了。虽有断垣残壁,房屋却荡然无存。而正是这片废墟使我体验到此行览胜的真正含义。如果我当时兴致索然地一路跋涉,比如像在火车站那样的地方消磨时光,周围的事物一点也不引人注意,那么我很可能会错过烟囱,只当它是沿途路过的又一棵树罢了。而现在,我的感悟力增强了,烟囱作为一道景观融入了审美体验的始终。一切取决于心态。如果一个天外美学家看到我

aesthetically. Readiness was all. The extraterrestrial aesthetician would explain that the creature it was observing on the trail was a specimen of an aesthetic being whose experiencing apparatus for the aesthetic was on full alert. The individual was completely given over to the enjoyment of its experience. And while headed in the direction of an anticipated goal it was nonetheless open to enjoying anything that came its way. Something quite unexpected came its way, and it was ready to attend to it, getting the maximum aesthetic value out of the encounter. The creature was embarked on an adventure in experience. Given the wide range of accessible natural wonders in the national park, the individual in the right mood was bound to make gratifying discoveries.

What are the contents of the aesthetic discovery? Formal properties of beauty may be pointed to in what I saw: the verticals as distinctively shaped and gathering space about them, and the interplay between the two kinds of vertical shapes over the enormous intervening space. The pleasure of perspective entered, for though the chimney is miniscule compared to Half Dome, my approaching it from the trail made it assume visual and spatial dignity equal to the mountain. Complexity of human meaning is encountered with poignant irony. The chimney is an enduring marker of the human value placed on the mountain visible from this point. Here human hands raised stones to shelter an experience of pure stone. So I have come to the right place; I am at home. But the human occupation has been lifted; our presence has turned to stone. Nature has reclaimed its elements. Half Dome presides over the petrifaction of the world. Chimney and mountain are in dialogue as I sense the switching between their perspectives. I am present in ruin and in unity.

这模样,可能会认为,它观察到的路上这个怪人准是个充满审美细胞的动物,其审美感官正处于极度警觉的状态。他已完全沉浸在审美体验所带来的愉悦之中。他朝着既定的目标行进,同时又不放过闯入视野的任何景致。奇观乍现,立即映入眼帘,他便从中发掘出最大的审美价值。此人正在经历一次美的历险。有国家公园这般天地,随处可见自然奇观,心境舒畅的游人必定会获得心满意足的发现。

这次审美体验的发现是什么?我所目睹的景致或许可以说明美的外在特征:悬崖峭壁,造型奇特,给人以强烈的空间感;两道石壁形状迥异,广袤交错,凌空矗立。此外,还有透视效果带来的愉悦:虽然与半穹顶相比石烟囱显得非常渺小,但我从山道这边靠近,看上去无论在视觉上还是空间上其气势都一点儿不亚于半穹顶。人类的复杂意图受到了辛辣的讽刺。从这一视点看过去,那烟囱是人的价值置于大山上的一道永久性标记。人类在那里垒石筑屋,以观苍石。这样看来,我来对了地方,我找到了归宿。不过人类对自然的占据被消除掉了,我们的存在与石头融为一体。大自然索回了自己的要素,半穹顶主宰着石头的世界。我感受到两种不同景致的交替,仿佛听见烟囱在和大山对话。我站在小屋废墟上,也置身于和谐统一中。

(集体讨论 许建平执笔)

【翻译评析】

本篇原文选自 Michael H. Mitias 主编的美学论文集 Possibility of the Aesthetic Experience,该论文集 1986 年由 Martinus Nijhoff Publishers 出版,"An Experience of Aesthetics"为其中的一篇,作者 Robert Ginsberg 现为美国宾夕法尼亚州立大学哲学系教授。

下面我们就本文的难点做一扼要的总结。

- 一、误解原文,酿成差错
- 1. Approaching the edge through the woods I was filled with heightened expectation.
- 一些译者将此句中的 the edge 理解为树林的边缘,将 heightened expectation 误解为 "变高的期盼"。根据上下文,the edge 应是"山沿",heightened expectation 应是"强烈的期盼"。
- 2. my approach caused the alignment of the chimney on this side of the valley with the shorn mountain across the valley

原文中的 the alignment (排成直线)是指烟囱与大山连成一线,而不少人将其理解为"群山连成了一线,突兀直立",或是理解为"我与烟囱和山脉连成了一线"。

3. The stone verticals corresponded, one human-shaped, the other natural.

对 stone verticals 和 human-shaped 的理解普遍有误。根据上下文, stone verticals 指的是烟囱和山崖这两道垂直体,而不是泛指所有的悬崖 峭壁; human-shaped 一词在此处为"人工修建的"而不是"像人形的"。

4. The human site was still engage a in sightseeing.

此处的 human site 意为"人的场所",也就是"人造景观"。全句的正确译文为:"人造景观这边仍供观光游览",而不是"人们仍在观赏胜景"或"有着人形岩石的一方正在观赏风景"。

5. Moving through the thick woods was in anticipatory contrast to the great gap of the valley and the starkness of the treeless granite boulder.

此句中有组对照关系:作者行进在茂密的丛林 (Moving through the thick woods) 与登上花岗岩山石 (granite boulder) 所感觉到的巨大反差,不少译者未能体会到两者之间的关系,因此造成了译文的偏差。此句中的 in anticipatory contrast to 为"不出所料"的意思,而不是"更出乎意料的是"。

6. In retrospect it makes sense that a service building be present at the trail end.

此句中的 makes sense 意为"合情合理"、"在情理之中",不少人在没有完全理解原文的前提下,将其译作"有意义的"、"有可能的",造成了译文的费解。

7. If I had been trudging on in a dulled state

有人将 dulled state (麻木迟钝的状态) 误解为"枯燥乏味的州",导致了整个句子的翻译失误。

8. The extraterrestrial aesthetician would explain that the creature it was observing on the trail was a specimen of an aesthetic being whose experiencing apparatus for the aesthetic was on full alert.

这是作者采用的一种虚拟语气,按汉语的习惯表达应当增添"如果……那么……"之类的连接语气词来转换,不少译者未能把握住原文的真实含义,因此译文不能到位。此句中的 experiencing apparatus 应直译为"体验器官",即"审美感官",一些人误译为"体验器具"、"感官体验"等。

- 9. Formal properties of beauty may be pointed to in what I saw Formal properties of beauty 应为 "外在美的特性",一些译者将Formal—词理解为"正式的",犯了粗心大意的错误。
- 10. Here human hands raised stones to shelter an experience of Pure stone.

不少人将 raised stones 直译为"抬起石头",将 shelter an experience of pure stone 译为"掩盖了石头的本来面目",全然没有领会此处的真实含义。此处 raised stones 在上下文里的含义是"用手垒石筑屋",shelter 的本义为"掩蔽",此处为"(为体验天然石峰之美) 提供遮风避雨的场所"之义。

11. But the human occupation has been lifted

不少人对 occupation 和 lifted 两词的理解有误,有译作"但人类的作用也被提高了"的,有译作"但人类的创造得到了升华"的,还有译作"但烟囱的存在意义升华了"的,等等。根据上下文,occupation 指的是人类小屋对自然的占据,lifted 此处为"解除,撤销"之义。全句的意思是"人类对自然的占据被清除掉了"。

12. our presence has turned to stone

很多译者因为对 presence 一词的理解有误,所以将全句译为了"我们自身化成了顽石"或"我们的存在变成了顽石"。此处的 presence 喻指前面 屡次提及的小屋,此句似可译作:"人为的建筑最终又还原成了石头。"考虑 到原文所隐含的生存与毁灭的哲理,亦可采用虚化手段,将此句译作:"我们的存在与石头融为一体。"

二、表达不畅,语句生硬

原文作者不但具有很高的文学素养,而且还具备相当深厚的审美情趣和敏锐的审美目光。要将此文翻译成漂亮的中文,不是一件轻而易举的事——译者不仅需要再现原作的思想内容,而且需要把握原文的意境情趣。这就需要扎实的文字功底了。

措辞表达中最为棘手的是第一段的最末: I discovered an unexpected dimension to the beauty of the scene/seen。原文中 the beauty of the scene/seen (景色/所见之美)一语双关,再加上 dimension (尺寸、尺度、维、度、范围)一词捉摸不定的含义,使得此句的翻译更是难上加难。我们认为,如要与原文求切,此句似可译作"我不经意间却发现了所见(现)美景的另一层面",这样勉强译出了原文的双关味儿,但可读性又太差,只好割爱,暂译作"不经意间却发现了美的另一番天地"。

除专有名词之外,还有一些词句单从字面意义上翻译很难译出原文的真实含义,必须对整个语篇通盘考虑,才能准确地传达出作者要表达的含义和意图。比如,将 the ruin of the cabin 译成"小屋的遗迹"、"坍塌的小屋"、"小屋的残垣断壁",我们认为就不如译成"小屋的废墟"来得简洁明快。因为"遗迹"用词较大,放在这里不太合适,"坍塌的小屋"不准确,因为根据后文我们知道,小屋已不复存在。"小屋的残垣断壁"重心不在小屋本

身,而是落在"垣"、"壁"二字上,与原文不尽相符,文字亦不简练。也许有的人会说,照词典的解释,ruin一词只有在复数时才能当"废墟"讲。这里就需要我们灵活掌握了。作者在此可能就是这个意思,而根据汉语的遗词用字习惯需要用"废墟"二字才妥帖。类似的情况还有 the great gap of the valley 和 petrifaction of the world 的翻译。不少译者将 the great gap of the valley 译成"大谷隙",将 petrifaction of the world 译成"石化世界",无疑也是照搬词典的结果。其实,gap一词省略不译,"大峡谷"的意思也出来了。gap 在一般情况下指的是"裂缝",同时也可指"峡谷",valley 一般指"山谷"、"溪谷",两个词义相加,"峡谷"的意思已十分清楚,完全不必画蛇添足。词典里将 petrifaction 解释为"石化"、"石化作用"、"经石化的东西"。"石化世界"为何物?译者自己可能也不那么清楚。变通一下,将petrifaction 理解为"经石化的东西",就好办了。"经石化的东西"是什么?不就是石头吗。将 petrifaction of the world 译成"石头的世界",问题也就迎见而解了。

译文语句的生硬也从另一方面反映出译者母语功底的不足。如有人将 through the eyes of the ruin 译成"透过废墟的眼睛",将 though that exertion added intensity to the experience and was its context 译为"尽管这种体力消耗增加了美学体验的强度,并为这种体验活动提供了具体的背景",就显得不太贴切。"废墟的眼睛"是硬译的产物,翻译中应彻底杜绝。intensity 的原义是"强度"的意思,但是在本句中将其译成"美学体验的强度"就显得十分生硬,不如将其转换为动词,译作"加深了我对美的体验"来得贴切。另外,将 context 理解为"背景"本也无可厚非,可是从表达措辞考虑,译作"不可或缺的环节"更符合汉语的措辞表达习惯。

另一处普遍翻译得生硬的句子是 And that ruin spoke to my experience as related to what I had come to see。有的译者把它译为"这片遗迹与我刚才的所见所感发生了对话",这完全是逐字的直译,没有译出原文的真正含义。spoke to 这个短语在此处意为"证明"。通顺达意的译文应该是"正是这片废墟使我体验到此行览胜的真正意义"。

三、忽视语境,前后脱节

原文共有五个自然段。第一段概括地总结了作者此次攀登半穹顶的

审美感悟,着重提到对作者具有启发意义的烟囱,以及人造烟囱和自然山石相映成趣,给人以意外的美感。第二段叙述了作者在心理和体力上的准备。第三段描述了作者审美体验过程中的心情。第四段是此次审美体验的发现——人造建筑在自然景色中给人以审美的愉悦。最后一段画龙点睛,总结了作者的审美感悟,并对人与自然的和谐相处发表了自己的看法。如果译者对整篇作品本着这样一种全面的认识,动手翻译起来自然会前后照应,上下联系,使文脉贯通一气。

第一段比较典型的问题有两处。一是许多译者都把 I stopped. Something happened 译作了"我停了下来,一些事情发生了"。something 在这里译成"一些事情",与上下文有何联系呢?我们知道,作者在这一段中已经简要地把他此次爬山的收获告诉了读者,而这收获与文中的something 有着极其重要的关系。紧接着something,作者描述了他所看到的奇观。这时译者要是稍加思索就能译出其准确的意思。退一步说,要是译者在此处仍然无法把握这个词的确切意思,那么,在读到文章第四段里的 Then the unexpected happened 时则应将它与第一段里的 something 加以联系,因为两者指的是同一个事物。显而易见,此处的 something 不是一般意义上的"某事"、"某物",而是 a thing of some importance or consequence,即"重要的(不同寻常的)事"。结合此处的上下文,便可将something 译作"奇景"或"奇观"。与此类似的还有最后一段的 What are the contents of the aesthetic discovery,其中 the aesthetic discovery 不能仅仅译成"美的发现",而应将冠词 the (这次)和 the contents (内容)的含义译出:"这次审美体验的发现"。

另一个典型问题是对 The stone verticals corresponded, one human-shaped, the other natural 一句理解有误。不少译者将 stone verticals 照字面意思翻译为"石垂直体"、"各种悬崖峭壁",将human-shaped 译作"人形状"、"人状体"。而根据上文 my approach caused the alignment of the chimney on this side of the valley with the shorn mountain across the valley 可以知道 the stone verticals 指的是笔直的石烟囱与陡峭的山石;而根据下文 The human site was still engaged in sightseeing 可知human-shaped为"人造景观"。

第二段中也有两处需要运用语境知识。一处是 It was a heavy investment, 另一处是 No distractions of practical consideration—or theoretic—detracted from my concentrated expectancy。相当一部分人将 investment 译成"投资",把 theoretic 译成"理论的"——两者都是脱离上下文的结果。通观全篇,作者并没有提及与钱财有关的事情,因此将 investment 译为"投入"才符合原意。theoretic 与前面的consideration (考虑因素) 搭配,不宜用"理论的"作修饰语,而应译作"非现实的"或"假设的"。

第四段中有关外星人对作者的评价部分,四种不同的表述 (the creature、an aesthetic being, the individual 和 it) 实际上指的都是作者本人。可很多译者却显然没有弄清楚这些词的真正含义,将它们照字面意思译为"那个生物"、"那个美学动物"、"那个个体"和"它"。我们认为,根据原文上下文的语气口吻和汉语的表达习惯,将其分别译作"这个人"和"他"较好一些,这样才能从整体上体现原文所描述对象之间的关系。

最后一段是对全文的总结,也是作者此文的匠心所在。翻译时要有全局观念,联系语境才能恰如其分地表达出原文的意境。此段的关键之一是作者对人的意图与大自然的无情嘲讽所发出的感叹: Here human hands raised stones to shelter an experience of pure stone。作者的意思是"人类在那里垒石筑屋,为欣赏天然石峰之美遮风避雨"。相当一些译者没有理解全文和作者的意图,将其译为"在这里,人用双手堆起石块来遮蔽一种石块的经历"。这样的翻译只进行了字面意思的转换,未能如实地传达出作者的真实意图。这样翻译出来的译文,即便是文字无误,也与原文的意境情趣相去甚远。

(集体讨论 许建平、纪康丽执笔)

琼·狄迪恩

Joan Didion

I am home for my daughter's first birthday. By "home" I do not mean the house in Los Angeles where my husband and I and the baby live, but the place where my family is, in the Central Valley of California. It is a vital although troublesome distinction. My husband likes my family but is uneasy in their house, because once there I fall into their ways, which are difficult, oblique, deliberately inarticulate, not my husband's ways. We live in dusty houses ("D-U-S-T," he once wrote with his finger on surfaces all over the house, but no one noticed it) filled with mementos quite without value to him (what could the Canton dessert plates mean to him? How could he have known about the assay scales, why should he care if he did know?), and we appear to talk exclusively about people we know who have been committed to mental hospitals, about people we know who have been booked on drunk driving charges, and about property, particularly about property, land, price per acre and C-2 zoning and assessments and freeway access. My brother does not understand my hushand's inability to perceive the advantage in the rather common real-estate transaction known as "sale-leaseback," and my husband in turn does not understand why so many of the people he hears about in my father's house have recently been committed to mental hospitals or booked on drunk-driving charges. Nor does he understand that 我回家给女儿过周岁生日。我所说的"家",并非指丈夫、我和小宝宝在洛杉矶的家,而是指位于加州中央谷地的娘家。这样区分,尽管麻烦,却很重要。丈夫不是不喜欢我娘家的人,但在我娘家却颇不自在。因为我一回去,就染上了娘家人的习惯,说起话来故意吞吞吐吐、拐弯抹角、令人费解,完全有别于丈夫的习惯。我们住在灰蒙蒙的屋子里(丈夫曾用手指在落满灰尘的地方都写上了"灰——尘"两个大字,只是没人注意),里面还摆满了纪念品,可在丈夫眼里这些东西毫无价值(粤式细瓷点心盘对他来说能有什么意义?他怎么可能了解分析天平?即使他了解,他又何必在意?)。在他看来,我们好像尽在谈熟人,哪个被送进了精神病院,哪个被控酒后驾车。还谈财产,特别是地产、土地和地价,C-2区制规划*及评估,还有高速公路的出入口,等等。弟弟弄不明白,我丈夫怎么连很平常的"售后回租"这种房地产交易的好处也不懂。丈夫也觉得奇怪,在我娘家为何听到这么多人最近被送进了精神病院,或是因酒后开车被指控?其实丈夫不明白,我们谈售后回租和依

when we talk about sale-leasebacks and right-of-way condemnations we are talking in code about the things we like best, the yellow fields and the cottonwoods and the rivers rising and falling and the mountain roads closing when the heavy snow comes in. We miss each other's points, have another drink and regard the fire. My brother refers to my husband, in his presence, as "Joan's husband." Marriage is the classic betrayal.

Or perhaps it is not any more. Sometimes I think that those of us who are now in our thirties were born into the last generation to carry the burden of "home," to find in family life the source of all tension and drama. I had by all objective accounts a "normal" and a "happy" family situation, and yet I was almost thirty years old before I could talk to my family on the telephone without crying after I had hung up. We did not fight. Nothing was wrong. And yet some nameless anxiety colored the emotional charges between me and the place that I came from. The question of whether or not you could go home again was a very real part of the sentimental and largely literary baggage with which we left home in the fifties; I suspect that it is irrelevant to the children born of the fragmentation after World War II. A few weeks ago in a San Francisco bar I saw a pretty young girl on crystal take off her clothes and dance for the cash prize in an "amateur-topless" contest. There was no particular sense of moment about this, none of the effect of romantic degradation, of "dark journey." for which my generation strived so assiduously. What sense could that girl possibly make of, say, Long Day's Journey into Night? Who is beside the point?

That I am trapped in this particular irrelevancy is never more apparent to me than when I am home. Paralyzed by the neurotic lassitude engendered by meeting one's past at every turn, around every corner, inside every cupboard, I go aimlessly from room to room. I decide to meet it head-on and clean out a drawer, and I spread the contents on the bed. A

法征用公共用地的时候,是在用娘家人特有的语言谈论最来劲儿的东西,像金黄色的田野、棉白杨、时涨时落的河水,以及下大雪时封闭的山路。话不投机,索性接着喝酒,默默注视着炉火。弟弟当着我丈夫的面,称他为"琼的丈夫"。婚姻啊,从古到今,都意味着背叛。

或许,现在情况变了。我有时想,我们这些三十几岁的人,注定成为承担"家"的重负并经受家庭生活中种种紧张和冲突的最后一代人。在别人的眼里,无论从哪方面看,我都曾拥有一个"正常"而"幸福"的家。然而,直到将近三十岁以前,我与娘家人通电话后总是要哭鼻子。我们没吵过架,也没出过岔子。但一丝莫名的忧虑,浸染了我和生我养我的家之间的情感纠葛。50年代我们离家时,背负着一个装着伤感、多半是书籍的行囊。还能回家吗?这个问题便是行囊中实实在在的一部分。我想,这个问题大概与二战后破碎家庭里出生的孩子无关。几个礼拜前,在旧金山的一个酒吧里,我看见一位吸了毒的漂亮姑娘,脱去衣服跳舞,仅仅是为得到一场"业余无上装"比赛的现金奖励!这没有什么特别的意思,与浪漫沉沦沾不上边儿,与我们这一代人所趋之若鹜的"黑暗之旅"也沾不上边儿,那位姑娘呀,你对《进入黑夜的漫长旅程》做何理解?到底是谁离题了?

这个不相干的问题困扰着我,在我返回老家后尤为明显。走过每个角落,打开每个食橱,转身驻足间,我一次次地面对过去,思绪不宁,及至疲乏不堪,我还是漫无目的地逐个房间走着。我决意正视过去,清理出一个抽屉,把东西摊在床上。一件我十七岁那年夏天穿的泳衣;一

bathing suit I wore the summer I was seventeen. A letter of rejection from *The Nation*, an aerial photograph of the site for a shopping center my father did not build in 1954. Three teacups hand-painted with cabbage roses and signed "E.M.," my grandmother's initials. There is no final solution for letters of rejection from *The Nation* and teacups hand-painted in 1900. Nor is there any answer to snapshots of one's grandfather as a young man on skis, surveying around Donner Pass in the year 1910. I smooth out the snapshot and look into his face, and do and do not see my own. I close the drawer, and have another cup of coffee with my mother. We get along very well, veterans of a guerrilla war we never understood.

Days pass. I see no one. I come to dread my husband's evening call, not only because he is full of news of what by now seems to me our remote life in Los Angeles, people he has seen, letters which require attention, but because he asks what I have been doing, suggests uneasily that I get out, drive to San Francisco or Berkeley. Instead I drive across the river to a family graveyard. It has been vandalized since my last visit and the monuments are broken, overturned in the dry grass. Because I once saw a rattlesnake in the grass I stay in the car and listen to a country-and-Western station. Later I drive with my father to a ranch he has in the foothills. The man who runs his cattle on it asks us to the roundup, a week from Sunday, and although I know that I will be in Los Angeles I say, in the oblique way my family talks, that I will come. Once home I mention the broken monuments in the graveyard. My mother shrugs.

I go to visit my great-aunts. A few of them think now that I am my cousin, or their daughter who died young. We recall an anecdote about a relative last seen in 1948, and they ask if I still like living in New York City. I have lived in Los Angeles for three years, but I say that I do. The baby is offered a horehound drop, and I am slipped a dollar bill "to buy a

封《民族》周刊的退稿信;一张从空中拍摄的选址照片,1954年父亲曾打算在那儿建购物中心;还有三只茶杯,上面有手绘的百叶蔷薇,并签有祖母名字的两个首字母 E.M.。我不知道该如何处理 1900 年手绘的茶杯和《民族》周刊的退稿信,也不知道该如何处理祖父 1910 年的几张快照。照片里的祖父青春年少,踩着滑雪板,在察看唐纳山口。我抚平照片,注视着祖父的脸,依稀看到自己的影子,又似乎没有。我关上抽屉,陪母亲又喝了一杯咖啡。我们现在相处得很好,就像打过游击战的老兵一样,真不明白过去为何时有龃龉。

日子一天天过去,我没访晤任何人。我开始对丈夫晚间打来的电话感到害怕,不光是因为他老是跟我讲洛杉矶的情况,见到谁啦,哪些信件该回啦,等等,而洛杉矶的生活距离我似乎已遥远了啊!还因为他问我在做什么,有点拘束地建议我出去走走,开车去旧金山或伯克利。我却驾车去了河对岸的一块家族墓地。自我上次来过之后,墓地被破坏了,墓碑断裂,翻倒在枯草丛里。以前我曾在草丛里见到一条响尾蛇,所以这次我待在车上,收听乡村与西部音乐台的广播。后来我同父亲开车去了他在山麓小丘上的农场。为他放牛的人请我们下周日来看他赶拢牛群。尽管我明明知道那时我已回到洛杉矶了,但我还是以家里人绕弯子的方式说要来。一回到家里,我就提起了墓地里的断碑。母亲耸了耸肩。

我去看望姑婆们。其中几位把我当成了我的堂妹,或她们早逝的 女儿。我们回忆起一位亲戚的逸事,上次相见是在1948年。她们问我 是否还喜欢住在纽约市。其实我在洛杉矶已经住了三年,但我还是说 喜欢纽约。她们给我女儿带苦味的薄荷糖吃,还塞给我一块钱"再买点 treat." Questions trail off, answers are abandoned, the baby plays with the dust motes in a shaft of afternoon sun.

It is time for the baby's birthday party: a white cake, strawberry-marshmallow ice cream, a bottle of champagne saved from another party. In the evening, after she has gone to sleep, I kneel beside the crib and touch her face, where it is pressed against the slats, with mine. She is an open and trusting child, unprepared for and unaccustomed to the ambushes of family life, and perhaps it is just as well that I can offer her little of that life. I would like to give her more. I would like to promise her that she will grow up with a sense of her cousins and of rivers and of her great-grandmother's teacups, would like to pledge her a picnic on a river with fried chicken and her hair uncombed, would like to give her home for her birthday, but we live differently now and I can promise her nothing like that. I give her a xylophone and a sundress from Madeira, and promise to tell her a funny story.

好吃的。"慢慢地,问题少了,回答也就省了。女儿在午后的一缕阳光里, 欢快地抓弄着尘埃。

女儿的生日聚会开始了——有白蛋糕,草莓蜜饯冰激凌,和一瓶从别的聚会上留下来的香槟。晚上,女儿睡着后,我跪在小床边,面颊贴着她那紧挨着床栏的小脸蛋。女儿性情开朗,相信别人,对于家庭生活的陷阱既不知晓,也无防范。也许,我还是让她少过这种生活吧。我倒是愿意给予她更多别的东西。我倒愿意许诺让堂兄弟姊妹的手足之情、潺潺流淌的小河,以及外曾祖母的茶杯伴着她成长;愿意答应带她去河边野炊,任她披散着头发,啃炸鸡;愿意给她一个真正的家作为生日礼物。但是,我们的生活不同了啊,我无法许诺给予她这一切!我只给了她一把木琴和来自马德拉的背心裙,还答应给她讲个有趣的故事。

(集体讨论 方开瑞执笔)

^{*} 住宅区规划

【翻译评析】

"On Going Home"的作者是在美国文坛上享有一定知名度的女作家 Joan Didion。Joan Didion 写过小品文、小说、电影剧本,做过编辑,现寓居 加州。本文最早见于《星期六晚间邮报》(*The Saturday Evening Post*, 1967年6月3日号)。

翻译是一种语际转换,涉及内容和形式两个方面。译者要忠实于原文的内容,然后经过自己的匠心独运,用贴切、流畅、洗练、自然的译语加以再现。苏格兰历史学家 Alexander Frazer Tytler (1997:209)于 1791 年在爱丁堡皇家学会宣读的论文《翻译原理》("Essay on the Principles of Translation")中,提出了翻译应遵循三个原则:第一,译文应完全复写出原文的思想;第二,译文和原文具有相同的风格、笔调;第三,译文应当和原文一样自然、流畅。这种三元论实际上也强调了翻译必须兼顾内容与形式。

一、审其文中,详其意旨

原文是一篇优美的叙事散文,以回娘家为女儿过周岁生日为主要线索,重点则在于叙述者的心理活动。其主要特点是:1.叙述的时空跨度较大,一些地方不容易理解;2.叙述者一开始就交代,自己一回到娘家就回复到娘家人的讲话习惯,说起话来故意吞吞吐吐、拐弯抹角、令人费解,因此,有些难解的句子可能是作者有意而设的;3.文中也出现了一些与社会、历史、文化、经济等有关的词汇,外国读者缺乏相关知识的了解。以上三个特点给理解和翻译造成一定的困难。

实际上,只要细心,困难并不是不可克服。从词或词组的层面来看,有的译者就把 Canton dessert plates 译成"坎顿人的甜食碟",把 assay scales 译成"验矿天平",把 freeway 译成"免费高速公路",把 sale-leaseback 译成"收购回租",把 right-of-way condemnations 译成"通行权批判",把 the cottonwoods 译成"棉花林",把 classic betrayal 译成"阶级的背叛",把 on crystal 译成"带着水晶饰品的、站在水晶舞台上的",把 amateur-topless 译成"业余无顶级的",把 romantic degradation 译成"风流堕落",把 roundup译成"赶集"、"牲畜大会",等等。如果查阅一下工具书,稍加思索、

这些失误本来是可以避免的。

关于词的理解和翻译,除了注意词的一般意义外,还应注意词在具体语言环境中的含义。这涉及词义的选择问题。Savory (1957: 25)指出,译者在措辞方面的难度远远高于原文作者创作时的难度。因为原文作者写作时,可以有选择余地,并且可以立即确定合适的字眼。而译者却要根据原文的措辞,在译语中寻找对等词,同时又要考虑到原文的确切含义。这就需要译者认真推敲原文。例如:

...and we appear to talk exclusively about people we know who have been committed to mental hospitals, about people we know who have been booked on drunk-driving charges, and about property, particularly about property, land, price per acre and C-2 zoning and assessments and freeway access.

这句中 property 出现了两次,其语义显然是不同的。前一个泛指"财产",而后一个与地价,住宅区规划和评估等并列,说明它特指"地产"。

从句子层面来看,译者的失误主要集中在几个句子上。有的句子翻译 属于表达不当。例如:

原文:My husband likes my family but is uneasy in their house, because once there I fall into their ways, which are difficult, oblique, deliberately inarticulate, not my husband's ways.

译文:丈夫喜欢我家里的人,但他在我娘家总是如坐针毡,因为一回到娘家,我就融入娘家人那种让人难以接近、拐弯抹角和含糊其辞的说话方式,而与丈夫的方式格格不入。

译文里的"如坐针毡"和"格格不入",既不贴切,又有些言之过重。而下面的译文意思则不够清楚:

原文: Marriage is the classic betrayal.

译文:婚姻真是一种古典的背叛。

也有译者则根本把原句理解错了。例如:

原文: Who is beside the point?

译文:我是不是又扯远了?

原文:The question of whether or not you could go home again

was a very real part of the sentimental and largely literary baggage with which we left home in the fifties...

译文:能否重返家园的问题曾是 50 年代我们离家时背负的行囊中一个非常现实的部分——情感的、大部分是文学素材的行囊……

词、句的翻译是一部翻译作品成功与否的基础。Savory (1957: 25)认为,译者开始翻译原文每一段话、每个句子,甚至每个词组之前,要自问三个问题:1. 原文作者说了什么?2. 原文作者的意思是什么?3. 原文作者是怎样表述的?这些都说明,译者必须审其文中,详其意旨,字斟句酌,准确表达。

二、贴切再现,力戒藻饰

源语和译语是两种相异的语言系统,译者须在两种不同的系统之间 寻找重合面,贴切地表达原文作者的思想、情感和风格。从这个角度看,译者在翻译过程中,既要模仿,也要创造。处理模仿与创造的关系,译者须妥善整应对翻译过程中遇到的不同情形。

但有部分译者任意撇开原文的措辞、句法,采用解释的方法进行翻译。有的则堆砌辞藻,大加粉饰。

翻译中遇到能够模仿原文句法的地方,就应尽量照顾到原文的句法。而且,有一些句法结构本身就表现了作者或叙述者的心理活动。例如:

原文:I smooth out the snapshot and look into his face, and do and do not see my own.

译文: 我把其中一张照片轻轻抚平, 凝视着祖父的脸, 隐隐约约发现自己的影子。

原句说明"我"端详祖父的照片时,觉得祖父当年与自己有点相像又有些不像这么一个心理过程,所以不如译成"我抚平照片,注视着祖父的脸,依稀看到自己的影子,又似乎没有"。但是,照顾、直译原文的句法,并不是说一定要死译或者硬译。例如,有人把 an aerial photograph of the site for a shopping center my father did not build in 1954 译成"一张我父亲没有在1954 年建设的购物中心地址的航拍照片",读起来十分别扭。遇到较长的句子,究竟应该依照原文的语序译出来,还是改变语序,还是断开,译者应当酌情处理,不可统统硬译,弄出些啰唆累赘、"三十六根牙齿嚼

不动的句子"(林语堂语,引自张振玉,1992:自序,4)。

翻译过程是一个包含一系列选择和决策的过程。译者的选择不是随意的,而是受到语境的制约。英语中有句老话,叫作 Words do not have meanings; people have meanings for words(词本无义,义随人生)。这在一定程度上说明,社会、文化语境为语言(词汇)赋予了特定含义。例如:

原文:We get along very well, veterans of a guerrilla war we never understood.

译文:我们相处得很融洽,经历了莫名的纷争后,我们已成了对付细 枝末节的老手。

这个译文不光是译错了,而且把"游击战的老兵"这个暗喻也略去不译。而上世纪60年代的美国人对"游击战"并不陌生,因为他们把美国各地此起彼伏的社会动荡就比喻为"游击战"(Dickstein,1977:129)。所以,蕴涵丰富社会文化意义的暗喻,以及其他的修辞手法,在直译能够为译语读者接受的情况下应当尽量直译。

(集体讨论 方开瑞执笔)

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Garibaldi in the Assembly

议会上的加里波第

乔治·麦考利·特里维廉

George Macaulay Trevelyan

About midday on June 30, while Manara was dying in the hospital, Garibaldi was galloping across the Tiber to the Capitol, whither the Assembly of the Roman Republic had summoned him to attend its fateful session. He rode in haste, for though the fighting had died away, he would not consent to be absent from his post longer than one hour. He had missed death in the battle, and his heart was bitter within him. To add to his misery, news had just been brought that his faithful negro friend, Aguyar, who had so often guarded his life in the perils of war, had been killed by a shell whilst walking across a street in the Trastevere. Garibaldi, who was far above base racial pride, and regarded all men as brothers to be valued each according to his deserts, had given his love freely to the noble Othello, who in body and soul alike far surpassed the common type of white man. Sore at heart, and pre-occupied by bitter thoughts, he galloped up to the Capitol, dismounted, and entered the Assembly as he was, his red shirt covered with dust and blood, his face still moist with the sweat of battle, his sword so bent that it stuck half-way out of the scabbard. The members, deeply moved, rose to their feet and cheered, as he walked slowly to the tribune and mounted the steps.

They had sent to ask his advice on the three plans, between which, as

6月30日,大约中午时分,马拉纳在医院里生命垂危的时候,加里波第正策马越过台伯河,朝卡匹托尔奔去。他奉罗马共和国议会之召,去那里参加决定共和国命运的会议。他一路急如星火,虽然战斗已经停息,他执意要在一小时之内返回自己的岗位。他因未能战死沙场而内心十分痛楚。更让他感到痛苦的是,他刚刚得到消息,他忠实的黑人朋友、多次在战场的危难中保护他生命的阿占亚尔,在穿过特拉斯特维尔的一条街道时被一颗子弹夺去了生命。加里波第绝无低俗的种族优越感,他把所有的人都视为兄弟,对每一个人都是根据他的品行给以评价,而对这位身心都远远胜过普通白人的奥赛罗式的人物,他毫无保留地倾注了他的爱。加里波第怀着沉痛的心情和苦楚的思绪,驱马急驰上了卡匹托尔,翻身下马,戎装未卸,就进了议会大厅,身上的红衫沾满灰尘和血迹,脸上仍有从战场上带来的湿漉漉的汗水,腰间的佩剑已经弯曲,半截露出鞘外。当他缓缓走向讲坛、一步步踏上台阶时,深受感动的议员们纷纷起立向他欢呼致意。

他们就马志尼提出的三个方案将他召来听取他的意见;马志尼在

Mazzini had told them in his speech that morning, they were now reduced to choose. They could surrender; they could die fighting in the streets; or, lastly, they could make their exodus into the mountains, taking with them the Government and the army. This third plan was that which Garibaldi had for days past been urging on the Triumvirate, and he now pressed the Assembly to adopt it, in a brief and vigorous speech.

He brushed aside the idea of continuing the defence of Rome. It could no longer, he showed them, be carried on even by street fighting, for the Trastevere must be abandoned, and the enemy's cannon from the height of San Pietro in Montorio could reduce the capital of the world to ashes. As to surrender, he does not seem to have discussed it. There remained the third plan—to carry the Government and army into the wilderness. This he approved. "Dovunque saremo, colà sarà Roma" ("Wherever we go, there will be Rome"), he said. This was the part he had chosen for himself and for everyone who would come with him. But he wished to have only volunteers and to take no one on false pretences. He declared that he could promise nothing, and very honestly drew for the senators a picture of the life of danger and hardship to which he invited them.

Altogether it was a wise and noble speech, for it put an end to all thought of bringing further ruin on the buildings of Rome, and at the same time offered a path of glory and sacrifice to those who, like himself, were determined never to treat with the foreigner on Italian soil. Having spoken, he left the hall and galloped back to the Janiculum.

当天上午的讲话中说过,他们必须从三者之中做出抉择。他们可以投降,可以战死街头,或者,走最后一条路,撤出罗马,把政府和军队拉到山里。而这第三个方案正是加里波第几天来一直敦促三执政接受的,现在,他正以简单明了、铿锵有力的演讲力谏议会采纳。

他排除了继续保卫罗马的意见。他向他们指明,即使开展巷战,也难以保住罗马,因为特拉斯特维尔必须放弃,而且敌人部署在蒙托里奥的圣彼得罗高地上的大炮会将这世界之都化为灰烬。至于投降,看来他未曾谈及。这样就剩下第三个方案,即,把政府和军队撤到山野。这个方案他是赞成的。他说:"Dovunque saremo,colà sarà Roma"("我们走到哪里,哪里就是罗马")。这就是他为自己以及每一个愿意跟他走的人所做的选择。但是,他只要志愿者,绝不以虚假的理由骗走任何人。他声明他不做任何承诺,并坦诚地向议员们描绘了一幅画面一一应邀与他同行的诸位所面临的生活将充满危险与艰辛。

总之,他的演讲表现出英明的睿智和高尚的气节,它不但结束了使罗马建筑物遭受更大破坏的想法,同时又为像他一样誓死不与意大利土地上的外敌媾和的志士们指出了一条既光荣又有牺牲的道路。演讲一结束,他就离开大厅,骑马奔回雅尼库卢姆阵地。

(集体讨论 都庆华执笔)

【翻译评析】

"Garibaldi in the Assembly"选自 The Oxford Book of English Prose (Oxford University Press, 1925)。这篇文章源自英国历史学家 George Macaulay Trevelyan (1876—1962)于 20世纪初撰写的 Garibaldi's Defence of the Roman Republic。加里波第(1807—1882)是"意大利民族统一运动的著名领袖,杰出的游击战专家……1836—1848年流亡南美,曾参加巴西和乌拉圭等国的革命运动。1848年4月返回意大利,参加意奥战争,维护意大利民族独立。1848年底,率志愿军进入罗马。翌年2月被选为罗马议会代表,主张成立罗马共和国。4月法军为恢复教皇统治进攻罗马,他组织罗马保卫战。继而率几千人撤离罗马,摆脱法军和奥军的阻击,穿越意大利中部,跨过亚平宁山脉,抵达海岸。他沿途传播意大利统一的思想,宁死不屈,成为家喻户晓的英雄。"(《简明不列颠百科全书》,1991)此文所描写的是1849年6月底,在罗马保卫战的关键时刻,加里波第应召急赴罗马共和国议会发表演说的情景。文章语言简洁、生动、有力,成功地塑造了加里波第的英雄形象。

这篇文章翻译起来难度较大,主要有两方面的原因:第一,文章中确有一些"语言陷阱",一不警惕,很容易译错;第二,有些细节的背景资料不好查找。下面分理解和表达两方面来谈。

一、理解方面

1. to take no one on false pretences

译例: "不要任何口是心非的人"、"追随者不是曲意逢迎"、"不会接受任何虚情假意的追随者"、"追随者没有一个是别有用心的家伙"、"没有一个动机不纯的人"、"带走的不是虚情假意的志愿者"、"追随者并无装腔作势之人"、"不接受任何违心相随的人"、"不要一个伪君子"、"去的人……而不是勉强"

评析: on false pretences 不是 one 的后置定语,而是修饰 take 的状语。全句的有关部分可改写为 he did not wish to take anyone on false pretences,意为"他不想用花言巧语哄骗任何人跟他走"。此类的失误可能

源于语法分析失当。如果把上句的 come with him 与下句的promise nothing 和 honestly 联系起来看,对正确理解此句有一定帮助。

2. (entered the Assembly) as he was

译例:"像往常一样"、"从容自若地"、"镇定自若地"、"泰然自若地"、 "(进大厅时) 依然沉溺在痛苦中"、"像往常一样大步流星地"、"昂首阔步 地"、"冲(进了议会大厅)"、"急匆匆(走进会议大厅)"

评析:此处 as he was 在通常情况下意思是"就那样(走进了……)", 在此处也可以说是"戎装未卸",紧接着的下文就是所指情况的细节描写。实际上,从原文的下文可得到启发(汗、剑、衫),词典中也有类似的句子,如:①I'll sell it to you as it is, but don't complain if it doesn't work!(见《朗文当代英汉双解词典(第一版》》词条 as, 有关释义为 in the existing condition without change);②Leave it as it is.(见《牛津现代高级英汉双解词典》词条 as, 有关释义为 in the way in which)。

3. the Capitol

译例: "朱庇特神殿"、"朱庇特神庙"、"元老院"、"卡匹托尔山"、"市政厅"、"神庙"、"主神庙"、"议院"、"神殿山"、"议会大厅"

评析:以上译法均不妥当。朱庇特神殿属古罗马时代,在中世纪时已仅剩废墟(见 Everyman's Encyclopaedia,1958 年版和 1978 年版,词条Capitol),而原文所涉及的年份是 1849 年。文中的 the Capitol 是卡匹托尔山上接近山顶处建筑群的总称,亦可当做地名来处理。这一建筑群包括位于中央的卡匹托尔广场及广场周围的元老院、卡匹托尔博物馆等,系 16世纪米开朗基罗奉教皇保罗三世之命设计的。中国大百科全书出版社于1999 年出版的《不列颠百科全书》"卡匹托尔山"条目载:"该地现在与米开朗基罗当时的设计没有什么变化"。由此可以推论,1849 年罗马共和国议会会址,亦即原文中描写的加里波第 galloped up to 的地方,就是该处。笔者认为,此处 up to 中的 up 宣作"从低到高"解,不宣作"接近、到跟前"解,有的百科全书载:卡匹托尔山高度仅为海拔五十米左右,到了近现代该山坡度已变得较为平缓;另从原文所描写的"紧迫性"来看,"在山脚下下马"的可能性也很小。如把 the Capitol 译成"卡匹托尔山",则 up to 就无法解释和处理,也不符合有些百科全书中把 the Capitol 释为建筑群的释义。如

译成"市政厅"或"元老院",则至少与原文不符。如译成"议会大厦",则把会址的真实处所失却了。综上所述,笔者认为可把 the Capitol 译成"卡匹托尔",并可加注,释为"卡匹托尔山上接近山顶处的卡匹托尔广场及广场周围建筑物的总称"。有的书将其译成"罗马神殿"、"圣殿",皆不妥。

4. (As to surrender,) he does not seem to have discussed it.

译例:"在他看来无须讨论"、"他一生以来似乎从未讨论过"、"他从未想过"、"他想都没有想过"、"他从来没有想过"、"似乎压根儿没有考虑过"

评析:该句所在的段落记述加里波第的演讲,用的是过去时。seem(一般现在时)以及其后的完成式不定式使部分译者感到迷茫,于是出现了以上译文。原句可以改写成: (As to surrender,) it seems that he did not discuss it (in his speech)。故可译为: "(至于投降,)似乎他(在发言中)未加讨论。"从以上译例中的措辞来看,译者的理解有误,原因是对连接动词 seem to(可参阅《英语语法大全》,3.49节)和"完成式不定式用以指过去"的语法功能不熟悉。请看如下释例: ①He seems to have been a great athlete.=It seems that he was a great athlete.(《牛津实用英语语法(第四版》),255节);②No one seems to have noticed his escape.= It seems that no one noticed his escape.(《英语交际语法》,305节)。

5. who ... were determined never to treat with the foreigner on Italian soil

译例:"决不在意大利自己的国土上款待外来入侵者的人"、"决不在意大利土地上与外国人交战的人"、"决不拿意大利的土地与外国入侵者妥协的人"、"决定不在意大利国土上继续抵抗外国侵略者的人们"、"决不拿意大利的国土与外来者做交易的人们"

评析:treat with 意为"与……谈判,与……妥协";on Italian soil 即 in Italy,将其视作 foreigner 的后置定语较妥。当时意大利尚未统一,"国土"宜改为"土地"。原句意为:"决不与意大利土地上的异族入侵者媾和的那些人"。译例失误的原因可能是未查词典、语言结构分析失当等。

6. had given his love freely to the noble Othello

译例:"把所有的爱给了像贵族般的奥赛罗"、"把所有的爱给了高贵的黑人将军奥赛罗"、"毫无禁忌地把他的爱给了高贵的奥赛罗"

评析:从上下文来看,这儿的 Othello 并非指莎翁笔下的那位黑人将军奥赛罗,而是指 Aguyar(加里波第的贴身护卫),使用的是"换称"(antonomasia)的修辞手法。原句意为"在阿古亚尔这位高尚的'奥赛罗'身上倾注了厚爱"。

7. walked slowly to the tribune and mounted the steps

译例:"迈上台阶,缓步走向讲坛"、"缓步走上神坛,登上台阶"、"踏着台阶走向讲坛"、"拾级而上,缓步走向讲坛"

评析:如上译法均不妥。原句中两个动词表示的动作在时间上一前一后,不能颠倒过来;应该能想象到,讲坛比周围地面要高,所以讲坛前有台阶。原句意为"缓步走到讲坛那儿,拾级而上"。

8. Altogether it was a wise and noble speech

译例: ①"这完全是一次明智和高尚的演说。"②"这是一个充满智慧的高尚的讲话。"③"这篇演说明智而且高尚。"

评析:原句的前一段落分述了加里波第关于三种选择的演讲,这里用Altogether 引出对演讲的总评。Altogether 位于句首,属联加状语(conjunct)中的"总结"(summative)类别,而不是"增强语"中的"最高程度语"。译例①和②在语法分析上出现失误,译例③对 Altogether 跳过不译。原句可译为:"总之,这一演讲不乏明智,境界高尚。"

9. It could no longer ... be carried on even by street fighting

译例: ①"巷战是打不了多久的。"②"不能再开展巷战了。"③"即使是巷战也无法展开。"④"巷战不能再延续下去。"③"即使打巷战,也维持不了多久。"⑥"罗马保卫战坚持不了多久,即使打巷战。"⑦"罗马是保不长久的,即使打巷战也不行。"

评析:上述译例在意义上与原句有较大偏差,译者没有弄清 It 的指代和 no longer 的语义。It 指的是上一句中的 the defence。no longer 意为"不再"。译例⑤、⑥和⑦在 no longer 的翻译上有误,其他译例则更加不妥。原句意为:"即使打巷战,罗马保卫战也难以为继。"也就是说,即使采用巷战的方式,罗马也保不住了。

10. in body and soul alike

译例: ①"表里如一"; ②"在生理和心理上"

评析:译例①是典型的貌合神离的译文,译例②则错得离奇。alike 是 副词,意为 in the same way。此短语意为"在体魄(的强健)和心灵(的高尚) 两方面都……"

11. had been urging on the Triumvirate

译例:"在三执政会议上极力建议的。"

评析:译者似对 urge 的用法不太熟悉,看不出原句中的 urge sth. on sb.的结构;加里波第并不是三执政的成员(见韩承文主编的《一八四八年欧洲革命史》,1983)。原文意为"一直力促三执政采纳(这第三方案)"。

出现上述种种情况,主要是因为对原文理解有误,而这些误读、误解是由多种原因造成的。有的是因为语言、语法的分析失当,或对多义词(或短语)的语义确定有误,或利用上下文推敲、推理不够,或不善于使用工具书等。忠实的译文首先取决于对原文的正确理解,因此,译者的阅读理解能力和为达到正确理解所必需的综合技能是很重要的。

二、表达方面

1.信息缺失

译文丢失了原文包含的某一信息,使原文中的信息在译文中未得到体现,既没有对应的词句,也未通过其他方式(例如口气等)传达出这一信息。这可能是由于不理解原文(例如上面提到的 as he was),或怕译出句中的某些成分会影响译文的"通顺",或粗枝大叶造成的疏漏。有时译者觉得原文模棱两可,难以确定其意义,因而避而不译(例如 Altogether)。

2.信息添加

译文添加了原文并不包含的信息,译者任意发挥,使译文增添了译者的主观"创作"。有时这会造成不合情理、违反忠实、难以自圆其说等后果。请看下列译例(原文从略):①"佩剑因长年征战而弯曲。"(评析:何来"长年征战"?)②"他力排众议,坚决反对继续对罗马的防御。"(评析:何以得知"众议"为"坚持守城"?)③"马拉纳病入膏肓、奄奄一息。"(评析:原文并未说"病入膏肓"。)

3.信息走样

译文传递的信息与原文表达的信息有差异,这可能源于理解上的偏差或表达上的不慎。请看译例:①"迈上台阶(另:登上台阶)"。译文表达的

是一次性的动作,即只迈一步;而原文是 mounted the steps,意为"顺着多级台阶向上走",即"拾级而上",二者明显不同。Longman Dictionary of Contemporary English 中词条 mount 的有关释义为:to go up something such as a set of stairs,并附有例句:We mounted some stone steps to a gallery。②"视所有的人为弟兄,任人唯贤"。这里要指出的问题是,翻译时可以使用成语,但要慎重。比如这里的 value 是一个英语常用词,也许译者认为早就认识,无须再查字典,就想当然地将 to be valued each according to his deserts 翻译成"任人唯贤"。"任人唯贤"的意思是"任用德才兼备的人",而 value 在一般情况下意思是 to estimate the value of 或 to think highly of,其中并没有"任用"的意思。

下面再分类引录一些"信息走样"的译例,括号中是笔者的简评。

(1)措辞不当

"径直进了会议厅"("径直"指"没去别处"或"没干别的事");"风尘仆仆地进了会场"("风尘仆仆"指"旅途劳累的样子",与下文描写的"战场上下来的样子"不一致);"永恒之城"(罗马确有此美称,但原文意为"世界之郡");"不在意大利国上上和外国人谈判"(理解和翻译都欠妥,译成"不与入侵意大利士地的外国佬媾和"则意义比较明晰);"丛林深处"(原文是 the wilderness,可译成"荒野"或"荒山野岭"——因上文提到 the mountains。"荒野"和"山岭"实指亚平宁山区,而此山是 largely deforested,因此"丛林深处"的译法欠妥)。

(2)译文有歧义

"在……的一条街道上行走时"(沿街走还是过街?原文有 across);"投降、巷战或者最后带着……撤进深山"("最后"是指巷战失败后的"最后",还是三种选择中的"最后一种选择");"大约是 6 月 30 号中午"("大约"是指日期还是指时间);"他对继续保卫罗马的想法不加理会(是指"演讲中只字未提"还是"拒绝接受"?下文表明他在演讲中是"理会"这种想法的,行文自相矛盾)。

(3)分寸失宜

"脸上流淌着战斗的汗水"、"脸上汗水淋漓"(原文用 moist 一词,"流淌"、"淋漓"过头了);"更使他痛不欲生的是,阿占亚尔……"(言过其实);

"战场上隆隆的枪炮声已渐渐平息"(译文把较为笼统的 fighting 一词变得较为具体,这么来处理在翻译里有时是允许的,但此处用"战斗"一词较为对等)。

(4)褒贬失当

"不愿擅离职守超过一小时"("擅"有贬义);"躲进深山"、"遁入荒野"(正义一方的战略转移用"躲"、"遁"等消极词表达颇显不妥);"俗气的民族自豪感"(应是贬义的"种族自负"或"种族优越感");"战斗中他死里逃生"("逃生"与加里波第的英雄气概不符,译成"与死神擦肩而过"或"未能为国捐躯"、"险些战死沙场"似较好一些)。

4.译文存在语病

语病包括语句的意义经不起推敲、近义词选择失当和词语搭配不当等。例如:"热爱这位高贵的奥赛罗"(应是"高尚");"使罗马建筑免遭进一步的毁灭"(应是"毁坏");"战争中他幸免于难"(应是"战斗");"描绘了……生命之画"("生命"不如"生活");"无论体魄还是灵魂都凌驾在……之上"(应用"超越"之类的词);"心神被痛苦的思绪盘踞着"(应用"占据");"进一步摧残罗马的建筑"(应用"摧毁");"倾泻了不尽的爱心"(应用"倾注");"使……想法戛然而止"("戛然而止"一般指声音);"使所有……的念头都因此偃旗息鼓"("偃旗息鼓"一般指行动)。

除了上文谈到的各种具体实例外,还有一些总体性或较高层次的问题值得注意。(1)译文当力求再现整篇文章的写作风格。读了原文后我们会感觉到,原文作者似把 Brevity is the soul of wit(莎士比亚语)当做写作的座右铭,也十分重视语言形式与文章内容之间的和谐(令人联想起 Pope 主张的 The sound must seem an echo to the sense)。原文言简意赅,文笔流畅,一气呵成,这一语言形式与文章内容(罗马保卫战关键时刻的紧急会议)正好吻合。好的译文应体现原文的这种风格。(2)要注意原文的语体特色,并尽可能在译文中予以保留。原文有不少句子明显表现出"书面语"的特点(句子的语法结构、某些较为正式的用词),可是有些译文却通篇都是口语化的词语和句子,这是不妥的。如细查词典,可发现原文有若干词语属正式语体(如 summon,treat with,on...soil,whilst,whither,mounted the steps,urge sth. on sb., the perils of),译文应注意这一点,

在措辞上力求对等,翻译这些词语官用较为正式的词语,不宜用过于通俗的词语。例如可把 summon 译成"传"或"召"(试比较"通知"、"请"、"叫"),把 whither 译成"赴该处"(试比较"去那里"),把 treat with 译成"媾和"(试比较"谈判"),把 mounted the steps 译成"拾级而上"(试比较"踏着台阶向上走")。这种译法追求的效果是使译文读者产生和原文读者相似的感觉。(3)译文初稿完成后,宜从大处着眼,参照原文全文对译文字斟句酌地审校。如发现某些词语或句子有违整篇原文传递的总体信息和精神,就应加以修改。以 missed death 为例,除上文提到的译例"死里逃生"外,仅笔者见到的就有"侥幸逃生"、"大难不死"、"幸免于难"、"险些丧命"、"幸存了下来"、"躲过了死神"等,此类措辞与原文全文塑造的加里波第的英雄形象相悖,因而有貌合神离之嫌。

总之,要译好一篇文章,译者要有扎实的双语功底;对相关的翻译理 论和检验译作优劣的标准也要有所了解,用以指导翻译实践;要扩大知识 面,学会使用工具书,锻炼严密的思维和用语言精确表达思想和情感的能力;逐渐培养严谨的"译风"。

(集体讨论 韦荣臣执笔)

The Treasures in Store at the Shore

Todd R. Nelson

Beachcombing is my emblem for summer. Each summer, our family migrates back to a small coastal town in Maine where we mess around in boats, pick blueberries, fish for mackerel, lounge bookishly in the hammock by the grandfather elm, and comb the pebbled shore. Life ebbs and flows with the rhythm of tides and daylight, versus the clock or jobs that govern the rest of the year.

It's not perfect: The harbor master may be seen wearing an electronic pager as he regulates sailors tying up at the dock, and even the tentacles of FedEx reach down the peninsula two days a week. "Here too in Arcadia." I overheard one schooner passenger pleading to her husband, as he headed for the grocery store: "Oh, please don't buy a newspaper." We, too, seek blissful ignorance. To construct the illusion of 19th-century living, the world must be kept at bay.

This is the season and the place for gathering news of our interior world. Our beach is a repository for the tides of the bay at the mouth of the mighty Penobscot River. And our harbor is the site of several ship sinkings during military skirmishes in the 17th and 18th centuries, when world powers vied for access to Maine's forested interior.

In our first summers here, we had a romantic notion that the worn china

对于我来说,海滨寻宝即是夏的象征。每年夏天,我们就举家迁回缅因州的一个海滨小镇。在那里,我们泛舟闲游,采摘浆果,捕捉鲭鱼,赖洋洋地躺在老榆树上的吊床里翻翻闲书,还在那细砾满地的沙滩上;完珍奇。生活随着潮涨潮落、昼夜更替的节奏而流逝,不似一年中其余的日子要受时钟或工作的摆布。

然而,这里也并非完美之境:你不时会看到腰挎传呼机的港务总监在指挥水手们泊船,甚至联邦快运的触角每星期也会有两天延伸到这个半岛来。"连阿卡迪亚这样的世外桃源也是如此!"无意中,我听到一位乘纵帆船的女士请求正要去杂货店的丈夫说:"喂,请别买报纸回来。"我们也在寻求不问世事的轻松快乐。要想构建 19 世纪生活的幻景,就必须远离外面的世界。

这样的季节,这样的地方,正适合收集我们这个小天地的信息。我们的海滩位于浩荡的佩诺布斯科特河入海口,汇聚着海湾潮汐的冲刷物。我们的港湾是17和18世纪数次战船沉没的地方,当时世界列强为了取道此处进入缅因州林木繁茂的内陆地区曾多次在这里短兵相接。

初来度假的几个夏天,我们都浪漫地以为,那些在海滩上拾到的

and sanded blue glass we gleaned on the shore had washed out of a British frigate decaying on the harbor bottom. When we learned that it was only the old town dump sunken 100 yards offshore, we felt cheated. All our porcelain was trash, not treasure.

But our collecting has not slowed. The children love these humble vestiges of former times. A shard of blue filigree china remains exotic. "Treasure" is defined by provenance and the current collector. It is not intrinsic.

Summer's intertidal zone collects and gathers us as much as we collect and gather what the tides deposit. My hammock reading yielded this thought: "A child comes to the edge of deep water with a mind prepared for wonder," writes Edward O. Wilson. "He is like a primitive adult of long ago, an acquisitive early Homo arriving at the shore of Lake Malawi...."

So each summer when we arrive at our deep-water haunt, we begin a new collection to add to the old. We examine the effects of winter storms on our Maine Malawi, and we note the new moorings, new boats, and new boaters. We reconnect with people in town: the watercolor painter, the poet, the retired architect, the merchant-marine engineer. But it is really ourselves with whom we reconnect—picking up where we left off and noticing the significant ways in which we are changed, and in which we are not.

Jars of beach china line our mantel; the new album of summer photos helps to chronicle our combing. Against the consistent background of the cove shore, the foreground shows us holding hands with children who walk in taller and taller shoes. The lad who balked when setting foot in the canoe last year goes on a long paddle around the pond to see the loons; his sister now fishes solo when the mackerel are running. From year to year the changes seem immense, but the snapshots also remind me of the imperceptibleness of summer's nonlinear growth, without a scheduled goal or level of achievement to prod or measure.

碎瓷片和经沙砾磨蚀的蓝色玻璃是从港口水底一艘正在朽烂的英国战船中冲上岸的。当得知那不过是距岸一百码处被淹没的小镇旧垃圾场时,我们觉得上当了。我们捡到的只是一堆垃圾,而不是什么宝贝。

但我们收集的兴致并没有因此而减弱。孩子们喜欢这些不起眼的旧时遗物。一小片精雕细琢的青瓷碎片仍然富于异国情调。"珍宝"之"珍"取决于其来历和现时的收集者,而并非物件本身所固有的价值。

夏日的潮间区将我们集聚,一如我们集聚潮汐留下的"宝物"。在 吊床上闲读时,我为书中爱德华·O. 威尔逊的语句所动:"一个孩童来 到深水之畔,一心期盼着奇迹出现,就像一个远古时候蒙昧的成人,对 一切满怀渴求的早期先人,来到了马拉维湖岸……"

因此,每年夏天回到熟悉的海湾故地,我们便开始了新一轮的收集,以充实旧有的收藏。我们察看冬季的风暴对我们"缅因马拉维"的影响,也留意新的停泊点、新的船只和新的船客。我们和镇上的人们重建联系:水彩画家、诗人、退休的建筑师和商船轮机师。但实际上我们是与自己重建起联系——在我们去年停止的地方重新开始,审视我们在哪些方面发生了显著的变化,在哪些方面依然如故。

从海滩收集来的一罐罐瓷片在壁炉台上排列成行,新的夏日影集 串起我们寻宝过程的点点滴滴。照片的背景是经年不变的海滨,但前 景中与我们手牵手的孩子却在一天天地长高长大。去年跨上独木舟时 还战战兢兢的小男孩,现在已能长时间荡桨沿着池塘看潜鸟,他的妹 妹也能在鲭鱼洄游的时节独自垂钓了。年复一年,变化看似巨大;但是 这些快照也提醒我,夏日这种自由随意的成长又是多么的不易察觉, 因为没有预定的目标去激励它,也没有成功的标准来衡量它。 Wilson notes, "Adults ... undervalue the mental growth that occurs during day dreaming and aimless wandering."

September floods in like a full moon or high tide, and we return to our alternate rhythm: metropolitan suburbia. As we drop our young beachcombers off at school, the moment contains complex overlappings of what they were, are, and will be. Languor and aimlessness give way, with melancholy, to organization and structure.

But I always hope the kids will carry with them what they have found by the sea—the daydreams that were the vessels of this summer's collecting—to guide their walk toward June and the next season of beachcombing, of aimless, important wandering. As e. e. cummings wrote:

For whatever we lose (like a you or a me) it's always ourselves we find in the sea.

威尔逊说过:"成年人往往低估了遐思梦想和随意漫游带给人精神上的成长。"月圆月缺,潮涨潮落,9月如期而至。我们又回到了另一种生活节奏——大都市的城郊生活。我们把年少的"海滨寻宝者"送回学校的那一刻,他们的过去、现在和未来的样子复杂地重叠在一起。慵懒和闲适黯然离去,取而代之的是组织和秩序。

然而我总是希望孩子们能铭记他们在海边寻到的——那些满载 我们夏日收获的遐想之舟,以此引导他们走向 6 月,走向下一个海滨 寻宝的季节,下一个随意却重要的闲游季节。正如 e.e.卡明斯所言:

不管我们如何迷茫失落

在大海里我们总能寻回自我。

【翻译评析】

本文原文"The Treasures in Store at the Shore"是一篇夹叙夹议的抒情散文,描写作者在海滨度假的愉快生活、闲适的心情和由此获得的思想上和精神上的收获。文章中所说的宝藏并不是指有形的珍珠、贝壳、沉船上的古玩等,而是指海滨的世外桃源带给人们的精神上的财富和心灵上的享受。作者从海滨度假获得了自由自在、无忧无虑的闲适心情和充满浪漫情调的遐思梦想,认为这些可以增进人们的心智,使之在心理上成熟,以便能够继续承受刻板的城市生活的压力。一旦在都市生活中迷失自我,也可以在大自然里返璞归真,寻找回失去的自我。

下面大致分析一下文章的结构,再分段来看具体的翻译问题。

文章可大致分为三个部分,第一部分包括第一到第三段,阐明了文章主旨——海滨度假以寻求与世隔绝的悠闲生活,介绍了度假地的背景情况——环境地理和历史。第二部分包括第四到第八段,描述了海滨的闲散生活——收集沉船遗物,发怀古之幽思;同时也是在寻找自己变化的痕迹,从岁月的沧桑中认识自己人生的变化,以及由回忆海滨嬉戏、儿童的成长,联想到岁月的变迁。第三部分包括第九到第十一段,阐述了主题海滨寻宝的含义,它是指人的精神财富和心灵上的享受。它可以调剂城市的刻板生活,也可以在人们感到茫然和失落时帮助他们寻回自我。

本文题目中的 in Store 应该译出,它指这种"宝"是蕴涵在内而非显露于外的,是需要挖掘的深层次的东西。整个标题可译为"海滨藏宝"。很多译者译为"海滨(滩)寻(觅)宝",意义不错,但 in Store 所传达的意蕴则失去了。

第一段中的 Beachcombing 指在海滨游荡,到处搜寻,是一个很关键的点题词,各种译法都有,如:"拾荒"、"捡拾漂浮物"、"拾潮"、"拾海"、"拾趣"、"拾贝"、"赶海"等,都显得有些生硬或过于具体。译成较为广义的"海滩寻(觅)宝"比较妥帖。

第一段第二句是个长句,突出的是 lounge(懒洋洋地坐或行),而不是 bookishly(闲读),强调的是一种悠闲的意境。有些人译为"手不释卷地读

书",给人感觉似乎不是来休假,而是来攻读了。

第一段最末一句中,作者借用了描述自然界规律的词汇 ebbs and flows(消长、兴衰、起伏)和自然界的现象 tides and daylight(潮起潮落,日升日降)来创造一种回归自然的意境,与受时间或工作牵制的城市生活节奏形成鲜明对比。在本段第二句中,migrate(候鸟的季节性迁徙)一词也旨在创造一种贴近自然的感觉。

第二段的 FedEx 一词的翻译多种多样,相去甚远,如:"联邦政府的达官贵人"、"联邦邮船"、"联邦快讯"等等。但 FedEx 最常见的意义是 Federal Express,即"联邦快运公司",这个意思用在这里也很贴切。下文第三段谈到这里是一条大河的出海口,自然有许多船只来往,也对这里的宁静生活造成了干扰。

Arcadia 是古希腊山区,在今伯罗奔尼撒半岛中部,以其居民的田园牧歌式的淳朴生活而著称。另外,美国东海岸也有一些以 Arcadia 命名的地方,包括距离佩诺布斯科特河口不远的 Arcadia National Park (阿卡迪亚国家公园);此处是一语双关。对此句的理解需要结合上下文。在第一段中作者努力营造一种回归自然的氛围,以及一种与平日不同的悠闲无虑的生活,但第二段开首说到的两件事正是他们想避开的外界干扰,因此才有第一句 It's not perfect,以及第三句中体现出来的无可奈何的抱怨,这种惋惜加抱怨的情绪一定要译出来:"连阿卡迪亚这样的世外桃源也是如此!"这句话承接上文,是那位女士看见港务总监佩戴着传呼机指挥船只泊岸和联邦快运的货轮往返港口后发出的怨言,下一句则是针对她丈夫去杂货店而说的。许多译者将这句话译为"这里也是世外桃源",与上文的 not perfect 相矛盾,没能正确地跟随作者的思路理解这句话所要表达的情绪。

第二段最后的 keep ... at bay 是一个成语, 意思是 keep something at a distance, prevent from coming near, 即不要让外部世界靠近我们, 其实就是"远离尘嚣", 不闻不问世事之义。有些译者按字面意思翻译为"把海湾看作整个世界"或"世界只能停留在这个海湾内", 使人不知所云。

有人将第三段的第一句译为"这是我们收集来自内陆地区的消息的时间和季节"。这种理解与上文的最后一句又产生了矛盾。上文说要远离尘 器,不受外部世界的干扰,此处却要去收集内陆地区的消息,因此这种译法 显然不妥。我们认为将 our interior world 理解为"我们这个小天地(家庭内部、小镇)"较为合理,全句指我们在此时可以放松地与家人、朋友交流,而这种交流在繁忙的都市生活中常常被忽视。也有些人将其理解为"我们的内心世界",因为这种小范围的交流实际上是在帮助我们重新认识自己。

第五段最后一句里有一种对比关系:外界赋予事物的价值(出处和收藏者的喜好)和事物内在固有的价值(对于 intrinsic 一词, Oxford English Dictionary 的解释为 existing within, not coming from outside)。正因为对"珍宝"的定义是外界赋予的,是因人而异的,所以我们明知这些东西没有什么实用价值,却仍乐此不疲地细细寻觅。还有些译者将 provenance 译为"上天",将 current 译为"流行",属于理解错误。

第六段开头有两层意思。有些译者只译出了一层意思,丢掉了另一层意思,如"夏季的潮汐地带汇集了潮汐沉淀下来的东西,让我们取之不尽";有的虽译出了两层意思,却没有用任何词将二者连为一个整体,丢失了连词 as much as 所传达的信息。 much 在这里并不是指收集的数量之多(有些译者译为"几乎一样多"),而是指收集的程度,译为"就像……一样"、"正如"等较好。

本段第二句中的 yield 是指 bear, produce or provide (a natural product, a result or profit),含有丰收、收获的含义。此处是指作者在不经意的闲读之中,突然发现了这一令他深有感触的话语,可谓是吊床闲读的一大收获。

对于本段最末一句中的 acquisitive 一词,许多人根据词典的解释将其译为贬义的"贪婪"、"贪得无厌",但联系上下文,这里显然没有贬义的意思。作者借用威尔逊的这句话是想说明孩童对于一切新奇事物的好奇心不亚于早期人类对未知世界的好奇。这也间接解释了上一段中所说的,我们虽然明知上当受骗,仍然寻觅不止的原因。

该句中的 Homo 一词在 Webster's New World Dictionary 中被解释为 any of a genus (Homo) of primates comprising modern man (Homo sapiens) and several extinct species of man (Homo habilis, Homo erectus);《远东英汉大词典》上译为"人属(灵长类的一种,包括现代人种和某些现已绝迹的人种)"。许多译者将其译为"智人"(Homo sapiens)或"能

人"(Homo habilis),其实这些都只是人属的一种。此处 Homo 应理解为广泛意义上的早期人类。

另外,本句中前后两处引语其实都是由威尔逊所写。如果拘泥于原文的顺序,将其译成两个独立的引语,读起来感觉很别扭,很不自然,试看下面的译文:"我在吊床上读到这样的思想:'一个孩子来到深水边,心中期待着奇迹出现。'爱德华·O.威尔逊这样写道:'就像一个远古时候蒙昧的成人……'"这样的译文显得翻译味很浓。较好的处理是将前后两处引语合在一起。

第七段中的 our Maine Malawi 是指作者每年夏季都要去的缅因州的海滨度假地。有些译者将其译为"缅因州的马拉维湖",容易让读者产生误会,以为缅因州也有一个"马拉维湖"。这里 our 要译出来,突出这是我们心目中的和非洲马拉维湖一样充满未知与新奇的地方。另外,如将"缅因马拉维"加上引号,则其类比关系就更为明朗了。

第八段中的 consistent 一词,有人将其译为"绵延不绝的(海岸)"。 consistent 虽有此义,但此处它修饰的是 background,因此上面的译法并不恰当,应理解为 unchanging(不变的),与后半句中孩子们越变越高这变化形成一种对比。

本段中的 children who walk in taller and taller shoes 形象地显示了孩子们在一年年地长高长大。作者在这里运用了移位修饰法,实际上不是鞋子长高长大而是穿鞋的人长高长大。此处如直译为"孩子们的鞋子越来越高了"会让中国读者莫名其妙。

接下来的 paddle 本是指一种划独木舟的短桨,此处是指 an excursion by paddling (划船游荡),long 是指时间长,有人将 long paddle 译为"划好一阵子"或"长时间划船",这样的理解是正确的。long 一词应译出,它表现出这一变化的程度:去年连上船都畏畏缩缩,今年不仅能独自荡舟,而且还能划很长时间,变化可谓巨大。

本段最后一句先承接上文,由上文提及的身体(越长越高)及精神(勇敢、独立)方面的成长,作者慨叹道:"年复一年,变化看似巨大";但是这种变化在其发生时(夏季)并不明显,几乎让人察觉不到,因为它不是那种我们习以为常的以预定的目标或成就的标准来加以衡量的直线型发展,而是

在不知不觉中自然而然地发生的。

第九段中的 day dreaming 和 aimless wandering 是两个较关键的关系到文章意境的词。很多词典都把 day dreaming 译为"自日做梦"或"做自日梦",许多译者也照此译出。其实,"自日做梦"这一说法在汉语中有贬义,大白天说梦话,其不切实际达到了荒唐可笑的地步;但英文中的daydreams 是指 a pleasant dreamlike set of thoughts while one is awake, often drawing attention away from present surroundings (Longman Dictionary of Contemporary English),具有一定的褒义色彩,是对未来的一种愉快的憧憬、虽然脱离现实,但幻想的前景却颇为美好,所以译为"遐思梦想"较为适宜。

第十一段再次提到 daydream: the daydreams that were the vessels of this summer's collecting。这一部分点出了全文的要旨。海边寻宝其实靠的是一种想象力:将破瓷器想象成古董,将海滨想象为一个远离尘嚣的世外桃源;而本文所说的 treasure 正是指这种抽象的"想象力",而非有形的珍宝。这种想象力就像深埋在地下的宝藏,需要有人去发掘。

aimless 是针对我们日常生活中为自己设定的目标 (scheduled goal) 可言的。在这里,我们没有一个特定的目标去追求,因而可以漫无目的、随心所欲地游逛。

第十段最后生动地描述了两种生活的更迭。Languor and aimlessness 指海滨度假时的那种慵懒随意的生活,而 organization and structure 则是指城市里有组织有规律的生活。with melancholy 则是表示作者对这种转换十分不愿意却又无可奈何的心情。对这几个词的准确把握及措辞很关键,如果选词不当,会曲解作者的情绪,破坏整个意境。试看下面两种译法:

- 1."倦怠与闲散黯然离开,取而代之的将是约束与秩序。"
- 2. "白日梦中的沉迷和闲逛的慵懒郁郁地离开他们,取而代之的是紧 张与有序的生活。"

"倦怠"与"白日梦中的沉迷"都含贬义,这种翻译让人觉得作者似乎 是欢迎这种转换的,与原文表述的意思正好相反。

第十一段提到的卡明斯(edward estlin cummings, 1894—1962)是一

位美国作家,以抒情诗和形式怪诞的诗歌而闻名。他将自己的名字用小写字母书写,以示与众不同。引用的这两句诗具有总结性质,说明去海边寻宝,实际上是为了寻回自我。

(集体讨论 黄长奇执笔)

罗杰·罗森布拉特

As disasters go, this one was terrible, but not unique, certainly not among the worst on the roster of U.S. air crashes. There was the unusual element of the bridge, of course, and the fact that the plane clipped it at a moment of high traffic, one routine thus intersecting another and disrupting both. Then, too, there was the location of the event. Washington, the city of form and regulations, turned chaotic, deregulated, by a blast of real winter and a single slap of metal on metal. The jets from Washington National Airport that normally swoop around the presidential monuments like famished gulls are, for the moment, emblemized by the one that fell; so there is that detail. And there was the aesthetic clash as well—blue-and-green Air Florida, the name a flying garden, sunk down among gray chunks in a black river. All that was worth noticing, to be sure. Still, there was nothing very special in any of it, except death, which, while always special, does not necessarily bring millions to tears or to attention. Why, then, the shock here?

Perhaps because the nation saw in this disaster something more than a mechanical failure. Perhaps because people saw in it no failure at all, but rather something successful about their makeup. Here, after all, were two forms of nature in collision: the elements and human character. Last Wednesday, the elements, indifferent as ever, brought down Flight 90. And

就灾难来说,这一次很可怕,但不是绝无仅有,自然算不上美国空难史上之最。当然,与以往不同的是这次有桥。飞机在交通高峰期撞到桥上,空中线路切断陆上线路,双双陷于瘫痪。再者,还有出事地点。华盛顿,这个布局合理、秩序井然的城市,被隆冬的一阵炸响和金属之间的碰撞搅得混乱不堪。一时间,那架坠落的飞机就成了那些惯常从华盛顿国家机场起飞、像觅食的海鸥一般绕着总统纪念建筑物群盘旋的喷气式飞机的象征,于是有了那样的描述。也还有色彩缤纷的碰撞景象——蓝绿相间的"佛罗里达"号(这名字象征着空中花园)伴着巨大的灰色断石坠入幽暗的河水中。无疑,这一切都值得刮目相看,但没有一样非常特别。除了死亡。死亡总是特别的,但未必会引起千百万人落泪、瞩目。那么,震惊之处何在?

也许因为在这场灾难中,人们看到的不仅仅是机械故障。也许他们根本没有看见故障,而是发现了自身品质的某种成功。毕竟,这里有两类相互冲突的东西——自然力量和人的品质。大自然的杀伤力,总是那么无情,上星期三硬是把90次航班揪了下来。也就在同天下午,

on that same afternoon, human nature—groping and flailing in mysteries of its own—rose to the occasion.

Of the four acknowledged heroes of the event, three are able to account for their behavior. Donald Usher and Eugene Windsor, a park police helicopter team, risked their lives every time they dipped the skids into the water to pick up survivors. On television, side by side in bright blue jumpsuits, they described their courage as all in the line of duty. Lenny Skutnik, a 28-year-old employee of the Congressional Budget Office, said: "It's something I never thought I would do"—referring to his jumping into the water to drag an injured woman to shore. Skutnik added that "somebody had to go in the water," delivering every hero's line that is no less admirable for its repetitions. In fact, nobody had to go into the water. That somebody actually did so is part of the reason this particular tragedy sticks in the mind.

But the person most responsible for the emotional impact of the disaster is the one known at first simply as "the man in the water." (Balding, probably in his 50s, an extravagant mustache.) He was seen clinging with five other survivors to the tail section of the airplane. This man was described by Usher and Windsor as appearing alert and in control. Every time they lowered a lifeline and flotation ring to him, he passed it on to another of the passengers. "In a mass casualty, you'll find people like him," said Windsor. "But I've never seen one with that commitment." When the helicopter came back for him, the man had gone under. His selflessness was one reason the story held national attention; his anonymity another. The fact that he went unidentified invested him with a universal character. For a while he was Everyman, and thus proof (as if one needed it) that no man is ordinary.

Still, he could never have imagined such a capacity in himself. Only minutes before his character was tested, he was sitting in the ordinary plane among the ordinary passengers, dutifully listening to the stewardess telling

人的品质——它本身也是神秘的东西,有待探求和敲打——显示了人 类对付复杂事变的能力。

这一事件公认有四位英雄。其中三位能活着解释自己的行为。唐纳德·厄舍和尤金·温泽是公园巡警直升飞机的机组人员。两人一次次冒着生命危险把起落橇放入水中营救幸存者。电视上,他们身穿鲜艳的蓝色跳伞服,并肩而立,声称自己的勇敢行为完全是出于职责。二十八岁的伦尼·斯卡特尼克是国会预算办公室的雇员。他说:"我从没想到会那么做"——指他跳下水把一名受伤的妇女拖上岸。他又说:"总得有人跳下水。"这句话重复了英雄们常用的托辞,虽无新鲜感,却同样令人敬佩。事实上,没有谁非得下水不可。而有人确实这样做了。这正是此次悲剧在人们心头萦绕不去的部分原因。

然而,这次灾难给人们情感上最大的冲击则是那个起初仅被称为"水中人"的英雄。(他秃顶,大约五十几岁,留着浓密的小胡子。)人们看见他和另外五个幸存者抓着飞机的尾部。据厄舍和温泽说,他看上去敏捷、沉着。每次他们把救生索和救生圈抛给他,他接住后总是递给别的乘客。"每逢发生大的灾难,总能见到救人英雄。"温泽说,"但像他那样勇于献身,我还从未见过。"当直升飞机返回救他时,那个人已经沉到水里。他的无私是此事引起举国瞩目的一个原因,而他的无名无姓则是另一个原因。死而不留姓名,使他的品质赋予普遍的含义。一时间,他成了埃弗里曼(西方文学中人性的化身),由此证明(似乎人们需要这种证明)每个人都是不平凡的。

不过,他事先不可能想到自己会面临这样一场灾难。仅在他的品质接受考验前几分钟,他还和普通乘客一起坐在那架普通客机上,认真听着空中小姐提示自己系好安全带以及讲解"请勿吸烟"之类的话。

him to fasten his seat belt and saying something about the "no smoking sign." So our man relaxed with the others, some of whom would owe their lives to him. Perhaps he started to read, or to doze, or to regret some harsh remark made in the office that morning. Then suddenly he knew that the trip would not be ordinary. Like every other person on that flight, he was desperate to live, which makes his final act so stunning.

For at some moment in the water he must have realized that he would not live if he continued to hand over the rope and ring to others. He *had* to know it, no matter how gradual the effect of the cold. In his judgment he had no choice. When the helicopter took off with what was to be the last survivor, he watched everything in the world move away from him, and he deliberately let it happen.

Yet there was something else about the man that kept our thoughts on him, and which keeps our thoughts on him still. He was *there*, in the essential, classic circumstance. Man in nature. The man in the water. For its part, nature cared nothing about the five passengers. Our man, on the other hand, cared totally. So the timeless battle commenced in the Potomac. For as long as that man could last, they went at each other, nature and man; the one making no distinctions of good and evil, acting on no principles, offering no lifelines; the other acting wholly on distinctions, principles and, one supposes, on faith.

Since it was he who lost the fight, we ought to come again to the conclusion that people are powerless in the world. In reality, we believe the reverse, and it takes the act of the man in the water to remind us of our true feelings in this matter. It is not to say that everyone would have acted as he did, or as Usher, Windsor and Skutnik. Yet whatever moved these men to challenge death on behalf of their fellows is not peculiar to them. Everyone feels the possibility in himself. That is the abiding wonder of the

于是我们的英雄和其他人一样轻松下来,他们当中有些人将因他的救助而生还。也许他开始看书,或者打盹,或者为那天上午在办公室说了几句粗暴的话而后悔。然后,他突然意识到,这次旅行非同寻常。像飞机上每个人一样,他渴望生存。这更使他的最后壮举显得非常惊人。

在水里的某个时刻,他肯定意识到,如果继续把救生索和救生圈递给别人,自己就不能生还。他肯定知道这一点,不管寒冷侵入他的肌骨有多缓慢。在他看来,别无选择。当直升飞机载着那个即将成为最后幸存者的人起飞时,他目送着世上的一切离去。他明知有这样的结局,却执意这样做。

然而,关于这个人,还有别的原因使我们时时想到他,至今不能忘怀。他站在那里,置身于基本的典型环境中。一方是人类,即这个人;另一方是自然,即河水。就自然来说,它对那五个乘客毫不关心。而另一方面,这个人却对他们关怀备至。所以说,人和自然的永恒的抗争,已经在波托马克河开始了。只要这个人坚持下去,人和自然的抗争就不会结束。后者不分善恶,不讲原则,不提供救助;而前者完全明辨事非,依据原则办事,甚至有人认为,是依据信念办事。

既然在这场抗争中,他已经失败了,我们应该再次得出结论:人在世上是没有力量的。事实上,我们相信结论应该相反。而且水中人的行为唤起了我们对此事的真正感受。这并非说,每个人都会像他那样做,都会像厄舍、温泽和斯卡特尼克那样做。但是为了同胞而与死亡抗争,这背后的动因必然是内在的。每个人都会有类似的感受。这正是此事

story. That is why we would not let go of it. If the man in the water gave a lifeline to the people gasping for survival, he was likewise giving a lifeline to those who observed him.

The odd thing is that we do not even really believe that the man in the water lost his fight. "Everything in Nature contains all the powers of Nature," said Emerson. Exactly. So the man in the water had his own natural powers. He could not make ice storms, or freeze the water until it froze the blood. But he could hand life over to a stranger, and that is a power of nature too. The man in the water pitted himself against an implacable, impersonal enemy; he fought it with charity; and he held it to a standoff. He was the best we can do.

的永恒魅力所在,也正是我们无法忘却的原因。如果水中人把救生索 给了那些渴望生存的人,那么他也同样给了那些关注此事的人一根救 生索。

奇怪的是,我们居然不相信水中人在抗争中已经失败。爱默生说过:"自然界万物无不含有自然力。"的确如此。水中人同样拥有自己的自然力。尽管他不能制造暴风雪,不能冻结河水,直至身上的血被凝固。但他可以把生命传递给一个陌生人,这也是一种自然力。水中人以自己的身躯对抗一个冥顽的无情的敌人。他以爱心与之抗争,并打成平局。他,堪称人性至善至美的典范。

(邓兵译)

【翻译评析】

本篇英译汉选用的 "The Man in the Water" 是一篇议论文。作者 Roger Rosenblatt 系美国哈佛大学英文教授、《新共和》周刊文学编辑、《时代》周刊专栏作家,出版有评论集《黑人小说》(1974)。在这篇文章中,作者以华盛顿一次空难为例,歌颂了一位无名英雄舍己救人的品质,表达了人类战胜灾难的信心。下面从三个方面来评析一下此文的翻译。

从翻译的角度看,这篇文章之所以显得难译,主要是存在一些容易产 生歧义的词语。尤其是第一段,几乎每句都有一两个很难捉摸的名词或代 词。译者必须依据上下文、运用逻辑判断、反复推敲词义,否则,单凭想象和 猜测,就会产生误译。如第一段第二句中的 one routine, another, both 究 竟指什么令人颇费思索。不少人把 one routine 理解为"大桥一边的交通", another 为"大桥另一边的交通",both 为"大桥两边的交通",因而将整个 后半句译成"飞机撞击大桥的时间是在交通高峰时期,因此大桥两边的交 通顿时陷于瘫痪"。但其实, one routine 为 one routine traffic in the air 的省略语, another 为 another routine traffic on the ground 的省略语, both 为 both the traffic in the air and the traffic on the ground 的省略 语,整个后半句宜译成"飞机在交通高峰期撞到桥上,空中线路切断陆上线 路,双双陷于瘫痪"。又如同一段第五句中的最后两个词 that detail 也很难 理解。根据词典上的解释、detail有"细节"、"详情"之义。而 that 呢?应该是 指代上文。于是很多人不假思索地把 so there is that detail 译成"详细情 况就是这样"或"因而有详细报道"。但身为教授兼评论家的 Roger Rosenblatt 何以来一个画蛇添足式的小结?细看之,该分句前面有一个分 号。原来 that detail 是指代同句前半部分的 swoop around the presidential monuments like famished gulls。因为人们担心那些喷气式飞 机也会失事撞上纪念建筑物,所以有like famished gulls 的说法。so there is that detail 宜译成"于是有了那样的描述"。

确定词义应该勤查词典,但不能依赖词典。因为,毕竟词典是给人做

参考用的。尤其是英汉词典,参考作用更明显。倘若一味相信词典,生搬词典上的解释,难免要出差错。如第一段第六句中的 the aesthetic clash,至少出现了六种译法:

- 1."从美学角度来说,显得很不协调。"
- 2. "溅出了一种惨烈的美。"
- 3."坠毁时那凄美的一幕。"
- 4."视觉上的审美效果。"
- 5."美丽与悲壮的冲击。"
- 6. "不乏美感的撞击。"

这六种译法都出现了一个"美"字,原因是词典中 aesthetic 的解释为 "美学"、"美感"、"审美"等等。但其实,此处的 aesthetic 并不表示"美学"或 "美感"。只要将该句破折号后的 blue,green,gray,black 四种颜色细细推敲,就会恍然大悟。原来 the aesthetic clash 是指"色彩缤纷的碰撞景象"。有些青年朋友总以为和词典里的释义一一对应才算"忠实",哪怕扣中一个字也好。殊不知,离开了上下文,离开了例句,词典里的解释不一定正确。不过,不拘泥于词典不等于可以随意发挥。像有的译者把第二段中的 rose to the occasion 译成"在危难中奋起,光耀尘世",就嫌发挥过头。比较确切的译法是"显示了人类对付复杂事变的能力"。同样,最后一段的 he held it to a standoff 也不能随意发挥为"孰胜孰负、伯仲难分",而应译成"打成平局"。

要译好一篇作品,除了通晓两国的语言,还得具备相关的历史、地理、社会等背景知识。许多青年朋友缺少这方面的知识,所以造成种种误译。这是需要认真注意的。譬如第一段第六句 And there was the aesthetic clash as well—blue-and-green Air Florida, the name a flying garden, sunk down among gray chunks in a black river 中就牵涉历史、地理背景知识问题。Florida 原是州名,这里用作航空公司的名称。据历史记载,公元 1513 年 3 月 27 日,波多黎各总督、西班牙航海家 Ponce de Leon 率探险队首次登上北美东南边的半岛。因此地花卉茂盛,他为其取了一个西班牙语名称 La Florida。后来该半岛就成了美国的佛罗里达州。在这句中,作

者借用了这个历史事实。所以 blue-and-green Air Florida, the name a flying garden 的意思是"这架蓝绿相间、具有空中花园含义的佛罗里达航空公司的飞机"。但不少人把它译为"这架名为空中花园、蓝绿相间的佛罗里达航空公司的飞机"。同句中 chunks 和 black 也造成了众多的误译。很多人望文生义地把 black 理解为"黑色",并由此联想到这条河污染严重。既然如此,gray chunks 便是"灰色垃圾"了。但其实,华盛顿的波托马克河是一条非常美丽的河。因为河水很深,加上又是冬天,所以显出黑色。chunks 也表示飞机撞击桥梁时落入水中的灰色水泥断块。青年译者之所以误解,与不了解这条河有关。整个第六句可以译为"也还有色彩缤纷的碰撞景象——蓝绿相间的'佛罗里达'号班机(这名字象征着空中花园)伴着巨大的灰色断石坠入幽暗的河水中。"

第一段第五句中的 the presidential monuments 也牵涉历史、地理背景知识问题。对于这个词组、很多人都译成"总统纪念碑"。细心一点的人发现 monuments 为复数,则译成"总统纪念碑群"。然而不管是"总统纪念碑",还是"总统纪念碑群",均属误译。凡是到过华盛顿的人都知道,the presidential monuments 实际上指三处建筑物:华盛顿纪念碑、杰斐逊纪念堂和林肯纪念堂。所以,正确的译法是"总统纪念建筑物群"。

再看一个与社会背景知识有关的例子。最后一段有这样一个句子: He could not make ice storms, or freeze the water until it froze the blood。这本是一个明白无误的句子,但很多人将它译成"他既不能兴起冰风暴,也不能阻止冰水凝结他的血液"。问题在于 not...until 让他们起了疑心。"直到血液被凝固才能兴起冰风暴,才能把河水结成冰",这岂不有悖常情?倘若他们知道爱默生是超验主义者,知道超验主义者相信人死后具有超现实的能力,就不会产生这种怀疑了。可见如果缺少相关的背景知识,即便是简易的句子也可能译错。

下面谈谈语体表达不妥的问题。如前所述,"The Man in the Water" 是一篇言简意赅的议论文。所以译文表达应当尽量使用简洁的书面语言, 避免累赘,避免口语化,还要注意再现原作的精神。议论文属于文学作品的 范畴,作者提出什么论点,采用什么论据,赞成什么,反对什么,无不渗透着 个人独特的思想、感情和生活体验。就本文的作者 Roger Rosenblatt 来说,他是人道救助主义者,主张以仁爱之心去帮助那些遭受自然灾害侵袭的人们,这样的人虽死犹生。因此整个作品的基调凝重、悲壮。翻译时应该体现这种基调。当然,这是比较高的要求。但至少应该杜绝用一种截然相反的基调去进行翻译。遗憾的是,绝大多数青年译者在这方面都不够重视,以致不自觉地使用了一些诙谐的,甚至带有贬低色彩的词语。如用"光头"去描述那个无名英雄的外貌,用"抓救命稻草"去形容那些获救者,等等。下面以第四段的几个句子为例,将这方面处理得较好的译文和处理得较差的译文做一对比,以期对青年朋友有所启发。

原文: When the helicopter came back for him, the man had gone under. His selflessness was one reason the story held national attention; his anonymity another. The fact that he went unidentified invested him with a universal character. For a while he was Everyman, and thus proof (as if one needed it) that no man is ordinary.

译文1:当直升机返回来救他时,他已经沉下去了。万众如此瞩目这一事件,原因之一是这个人的忘我无私,而另一个原因则是因为无人知晓他姓甚名谁,正是他的无名无姓使得他成为大众的化身。曾有一度,他便是人性的旗帜,并且由此证实(似乎人们需要这样);凡人不凡。

译文 2: 当飞机飞回来救他时,他已没入了水中。他的故事引起了公众的瞩目,一是因为他的无私奉献,二是因为他的身份不明。正因如此,他具有一种普遍性。一时间,他成了芸芸众生,是他向我们证明:只要我们愿意,每个人都能变得不同凡响。

译文1用词庄重,气势有力,较好地表达了作者对无名英雄的崇敬和 化悲痛为力量的情感。而译文2不仅用词重复,如"飞"、"因为"等等,而且 部分词语略带贬义,如"身份不明"、"芸芸众生"等等,令人感悟不到那种凝 重的意语

(黄禄善)

拉塞尔・贝克

Periodically I go back to a churchyard cemetery on the side of an Appalachian hill in northern Virginia to call on family elders. It slows the juices down something marvelous.

They are all situated right behind an imposing brick church with a tall square brick bell-tower best described as honest but not flossy. Some of the family elders did construction repair work on that church and some of them, the real old timers, may even have helped build it, but I couldn't swear to that because it's been there a long, long time.

The view, especially in early summer, is so pleasing that it's a pity they can't enjoy it. Wild roses blooming on fieldstone fences, fields white with daisies, that soft languorous air turning the mountains pastel blue out toward the West.

The tombstones are not much to look at. Tombstones never are in my book, but they do help in keeping track of the family and, unlike a family, they have the virtue of never chafing at you.

This is not to say they don't talk after a fashion. Every time I pass Uncle Lewis's I can hear it say, "Come around to the barber shop, boy, and I'll cut that hair." Uncle Lewis was a barber. He left up here for a while and went to the city, Baltimore. But he came back after the end. Almost all of them

弗吉尼亚北部阿巴拉契亚山脉的一个小山坡上,有一处教堂墓地。每隔一段日子,我都要回到那里探望家族里的先辈们。这种探访有一种奇妙的力量,能让人的心境归于平静。

那儿的景色非常怡人,尤其是在初夏时节。石栅篱上的野蔷薇竞相开放,田野被雏菊染成一片白色,微醺的和风给群山抹上淡淡的蓝色,一直向西边延伸而去。先辈们无法欣赏这些美景,真是一桩憾事。

那些墓碑倒是没什么好看的。在我看来,墓碑从来就没什么好看的。但它们确实有助于寻根问祖, 而绝不会像现在的家人, 总跟你唠叨个没完。

但这并不是说他们总是"一声不吭"。每次走过刘易斯大叔的墓 前,我都能听见这样的话,"回头到理发店来,孩子,我给你剪剪头。"刘 易斯大叔是个理发的。有一段时间他曾离开家乡,到大都市巴尔的摩 came back finally, those that left, but most stayed right here all along.

Well, not right here in the churchyard, but out there over the fields, two, three, four miles away. Grandmother was born just over that rolling field out there near the woods the year the Civil War ended, lived most of her life about three miles out the other way there near the mountain, and has been right here near this old shade tree for the past 50 years.

We weren't people who went very far. Uncle Harry, her second child, is right beside her. A carpenter. He lived 87 years in these parts without ever complaining about not seeing Paris. To get Uncle Harry to say anything, you have to ask for directions.

"Which way is the schoolhouse?" I ask, though not aloud of course.

"Up the road that way a right good piece," he replies, still the master of indefinite navigation whom I remember from my boyhood.

It's good to call on Uncle Lewis, grandmother and Uncle Harry like this. It improves your perspective to commune with people who are not alarmed about the condition of NATO or whining about the flabbiness of the dollar.

The elders take the long view. Of course, you don't want to indulge too extensively in that long a view, but it's useful to absorb it in short doses. It corrects the blood pressure and puts things in a more sensible light.

After a healthy dose of it, you realize that having your shins kicked in the subway is not the gravest insult to dignity ever suffered by common humanity.

Somewhere in the vicinity is my great-grandfather who used to live back there against the mountain and make guns, but I could never find him. He was born out that way in 1817—James Monroe was President then—and

谋生,但最后还是回来了。几乎所有的人,我是说那些离开过的人们, 最终都回来了,但大多数人一辈子都待在这里。

对了,"这里"当然不是指这片墓地,而是乡间那边,离墓地二三英里或三四英里的地方。内战结束那年,祖母就出生在树林子附近那片起伏不平的地头。她大半辈子都在离林子大约三英里的大山边度过,如今安躺在这棵绿荫如盖的老树下也有五十年了。

先辈们都不大出远门儿。就拿哈里大伯来说吧,他是祖母的二儿子,就葬在她的墓旁。他是个木匠,一辈子八十七年都在这一带度过,从未抱怨过自己没去过巴黎,见识见识外面的世界。要想让哈里大伯开口说点什么,你得向他问路才行。

"去学堂走哪条路呀?"我问道,当然声音不大。

"沿那条道一直走就行,还得走好一阵子呢。"他回答说。在我儿时的记忆中,他一直就是这个样子,总是那副好给别人指路却又指不清路的含糊口气。

像这样探访刘易斯大叔、祖母和哈里大伯,感觉真好。他们既不会 因为北约现状而忧心忡忡,又不会因为美元疲软而牢骚满腹,同这样 的人倾心交谈能使你更加明察事理。

先辈们大都看得开、想得远。当然,你并不想沉迷于用太长远的目 光去看问题,但偶尔合理地用上一次却大有裨益,这样可以使你心平 气和,更加理智地看待各种事物。

学会适当地把目光放开一点之后,你就会明白,在地铁里被人踹了一脚并不算是普通人所受的什么奇耻大辱。

就在这附近哪个地方埋着我的一个曾祖父。生前他依山而居,还造过枪,但我一直没能找到他的墓。1817年他就出生在那里——当时

I'd like to find him to commune a bit with somebody of blood kin who was around when Andrew Jackson was in his heyday.

After Jackson and Abraham Lincoln and the Civil War, he would probably not be very impressed about much that goes on nowadays, and I would like to get a few resonances off his tombstone, a cool frisson of contempt maybe for a great-grandchild who had missed all the really perilous times.

Unfortunately, I am never able to find him, but there is Uncle Irvey, grandmother's oldest boy. An unabashed Hoover Republican. "Eat all those string beans, boy," I hear as I nod at his tombstone.

And here is a surprise: Uncle Edgar. He has been here for years, but I have never bumped into him before. I don't dare disturb him, for he is an important man, the manager of the baseball team, and his two pitchers, my Uncle Harold and my Cousin-in-law Howard, have both been shelled on the mound and Uncle Edgar has to decide whether to ask the shortstop if he knows anything about pitching.

My great-grandfather who made guns is again not to be found, but on the way out I pass the tombstone of another great-grandfather whose distinction was that he left an estate of \$3.87. It is the first time I have passed this way since I learned of this, and I smile his way, but something says, "In the long run, boy, we all end up as rich as Rockefeller," and I get into the car and drive out onto the main road, gliding through fields white with daisies, past fences perfumed with roses, and am rather more content with the world.

的总统是詹姆斯·门罗——我极想找到他,好跟这位亲眼目睹了安德鲁·杰克逊鼎盛时期的亲人好好聊上几句。

这位曾祖父生活在杰克逊、亚伯拉罕·林肯当政时期,又经历了内战,对时下发生的事儿可能不会有太大的感触。但我仍想从墓碑中听他讲上几句,哪怕他会对我这个没经历过真正危难时世的曾孙表示出冷漠和不屑,会令我不寒而栗。

遗憾的是,我始终没能找到他的墓,却碰到了祖母大儿子欧维大伯的墓。他是个铁杆胡佛派共和党人。"孩子,把那些菜豆全吃了。"我朝他的墓碑点头时,听见他这么说。

这可是个意外的发现:埃德加大叔的墓。他埋在这里已有好些年了,可今天还是我第一次看见他的墓。我没敢惊动他,因为他是个大人物,棒球队经理。记得有一次,他的两个投手——我的哈罗德大叔和霍华德表姐夫,在投球区被对方连连安打得分,他只得决定去找游击手,问他有没有信心上场充当投手去投球。

造枪的曾祖父的墓还是没找到,但离开墓地的时候我却发现了另一个曾祖父的墓。他的与众不同之处就是只留下了 3.87 美元的遗产。这是我听说这桩事后第一次从这儿经过。我笑他的寒酸,却听见有个声音在说:"从长远看,孩子,到最后我们都会跟洛克菲勒一样有钱的。"于是我钻进汽车,穿过被雏菊染白了的田野,经过蔷薇飘香的石棚篱,把车开到大路上。此刻,我对这个世界又多了几许满足。

(肖锦银译)

【翻译评析】

本文原文"A Visit with the Folks"是一篇写景抒情、情景交融而又寓意深刻的散文。作者的用意是通过访问祖先的墓地,用幻想与死去的亲人谈话的方式,来展现美国偏僻山区人民平凡简朴的生活、淳朴敦厚的性格以及他们的精神面貌和价值观念,以达到摆脱现代社会的种种困扰、净化心灵的目的。

从文体来看,原文是非正式的口语体,词汇中有不少的俚语、俗语,如flossy(时髦),folk(家里人、亲属),juice(精力、活力),swear to(断言),after a fashion(以某种方式,勉强)等。句型结构简单,句子较短。表达方式是采取对话、闲聊的非正式形式。译文也应体现这些特点,使之在文体风格上尽量接近原文。

从文章的整体结构来看,第一段到第三段点明了文章的主题,并描述了故事发生的情景。第一段第一句点明了故事发生的时间、地点和发生的事情,即作者定期到位于阿巴拉契亚山脉埋葬其祖先的墓地看望死去的亲人。第二句阐述了这种访问的结果,即这样的访问可以减少世俗的欲望,得到一种超脱轻松的感觉。最后一句是 It slows the juices down something marvelous。在这里,It 是指代前句中的 to call on family elders, juice 是美国俚语,表示 vigour 或 energy, slow juices down 的意思是减少其活力和魅力,而 something marvelous 在这里似乎应指世俗的浮华,因此整句的意思是:这种对祖先墓地的访问可以减弱世俗浮华的诱惑力。

第二段具体描述这个教堂墓地的结构、外形以及作者先人与该**教堂** 的关系。

第三段则描绘墓地四周美不胜收的景色:野花盛开,和风拂煦,远山如黛。作者慨叹可惜先人不能享受这如画的美景。

第四段是转折段,其转折方法十分巧妙,借墓地的主要象征——墓碑,引导作者与其逝去的先人交流、对话。

The tombstones are not much to look at. Tombstones never are in my book, but they do help in keeping track of the family and, unlike α

family, they have the virtue of never chafing at you.

此段可译为:"墓碑没有什么可观赏的。我从来就是这样看的。但是墓碑的确能帮助我们追寻家族的根源,而且,它们还有一个优点,就是从来不像家里人那样跟你唠唠叨叨。"

第二部分是文章的主体,从第五段到最后一段,内容有两个方面:一是作者通过幻想与其逝去的先人对话来展示美国偏僻山区人民的生活和性格;二是作者访问墓地的观感,反映了作者摆脱现代社会的各种困扰,回归自然的向往。

· 第五段的开头一句 This is not to say they don't talk after a fashion(这并不是说墓碑不以某种方式同你交流、对话)起着承上启下的作用,它与上一段最后一句 they have the virtue of never chafing at you 相对照,引出下面的句子来具体说明作者死去的亲人是如何与他交流、沟通的。

第五、第六两段紧密联系。通过描述作者的理发师伯伯和祖母的例子说明作者的先辈大多数生活在教堂附近地区,很少有人离乡背井,即使有人一时离开,最后还是要回来,安息在这块土地上。第五段的最后一句Almost all of them came finally, those that left, but most stayed right here all along 与第六段的第一句 Well, not right here in the churchyard but out there over the fields, two, three, four miles away 在意义上密切联系,从而使这两个段落连贯起来。翻译时要注意到这一点,可以分别译为:"所有离乡背井的人最后差不多都回来了,但大多数人却是一直都待在这里"和"当然,并不是就在教堂墓地这里,而是在它外边的田野,离这里两英里、三英里、四英里的地方"。

第七段是第五、第六段的继续,通过作者的另一个伯伯哈里来说明作者的先辈们不肯远离家园,他们生于这块土地,一辈子生活在这块土地上,死后也安葬在这里,心安理得,无怨无悔,不羡慕都市的繁华,过着朴实宁静的生活。这一段谈到作者的哈里伯伯沉默寡言,要他开口说话就得向他问路。

"Which way is the schoolhouse?" I asked, though not aloud of course.

"Up the road that way a right good piece," he replies, still the master of indefinite navigation whom I remember from my boyhood."

这两段可译为:

"到学校怎么走?"我问道,当然声音不能很大。

"顺着那条路走上一大段。"他回答说,仍然是我从小就记得的那副模糊指路大师的样子。

这里的 navigation 是美国通俗口语,意思是走路、行走。

第十、第十一、第十二段则是作者访问上述墓地的感想,认为这种访问可以更好地同不受当今政治、经济困扰的先辈们交流、沟通,学习先辈们的优点。先辈们往往用长远的眼光看问题,学习到这一点,可以使我们更明智地看待事物,更宽厚地对待别人,更心平气和地处理问题,即使在地铁被人家踢一脚也不要看作什么奇耻大辱。下面来看第十段的第一、第二句:

It's good to call on Uncle Lewis, grandmother and Uncle Harry like this. It improves your perspective to commune with people who are not alarmed about the condition of NATO or whining about the flabbiness of the dollar.

第二句是进一步解释第一句的,这两句可译为:"像这样对刘易斯伯伯、祖母和哈里伯伯的访问是很有益处的。同他们这些既不为北约现状而惊恐,也不会为美元疲软而哀叹的逝去的先人们交流可以增强你正确观察事物的能力。"

从第十三段开始,作者又继续叙述他访问其他祖先坟墓的情景。从第十三和第十四段中可以看到作者对历史上伟大人物的崇敬,对危难岁月英雄们辉煌业绩的仰慕。作者十分想要同有幸生活在那个时代的曾祖父沟通一下思想,得到他的一点反响。

After Jackson and Abraham Lincoln and the Civil War, he would probably not be very impressed about much that goes on nowadays, and I would like to get a few resonances off his tombstone, a cool frisson of contempt maybe for a great-grandchild who had missed all the really perilous times.

此句可译为:"我那位曾祖父经历过杰克逊、林肯和内战时代,对于当

前发生的许多事情可能不会有什么深刻的印象,而我却想从他的墓碑得到一点反响,哪怕只是对没有经历过真正危难岁月的曾孙的一种冷淡的轻蔑,也会使我兴奋喜悦而颤抖。"

第十五、第十六段中作者叙述了他拜访另外两位伯伯坟墓的情景,他们一个是共和党人,另一个是棒球教练。

文章最后一段叙述作者拜访另一位曾祖辈先人的情况。这位曾祖父一生只留下 3.87 美元的遗产,却很达观、幽默地对作者说:"孩子,我们同大富翁洛克菲勒的财富,到头来都是一样多"。

最后一句是全文罕见的长句。这一句与文章第一段最后一句 It slows the juices down something marvelous 相呼应,说明访问祖先墓地与先人交流、沟通可以使人达观、超脱地看待问题,从而达到随遇而安、知足常乐的境界。

(杨寿康)

Felicia's Journey

William Trevor

费利西娅的旅行

威廉·特雷弗

The sun is warm now, the water of the river undisturbed. Seagulls teeter on the parapet in front of her, boats go by. The line of trees that breaks the monotony of the pavement is laden with leaves in shades of russet. Figures stride purposefully on a distant bridge, figures in miniature, creatures that could be unreal. Somewhere a voice is loud on a megaphone.

She is not hungry. It will be a few hours before she begins to feel hungry and then there will be the throwaway stuff in the bins. The sky is azure, evenly blue, hardly faded at the edges at all. She moves a hand back and forth on a slat of the seat she is sitting on, her fingers caressing the smooth timber, the texture different where the paint has worn away.

The gap left where a tooth was drawn a fortnight ago has lost its soreness. She feels it with her tongue, pressing the tip of her tongue into the cavity, recalling the aching there has been. It was the Welshman, Davo, who said that. They went along together because he knew the way. "Not many would bother with your toothache," Davo said. Not many would think toothache would occur in a derelict's mouth. "You can always come back," the woman dentist said. "Don't be in pain."

The woman dentist has dedicated her existence to the rotten teeth of derelicts, to derelicts' odour and filth. Her goodness is a great mystery.

阳光正暖,江面水波不兴。海鸥在她面前的护墙上摇摇摆摆地走着,船只从她身边驶过。一行树木打破了人行道的单调,树上长满了深浅不一的黄褐色树叶。远方桥上的行人正心无旁骛大踏步地向前走着,那些小人儿细细点点的,看上去影影绰绰、似真似幻。远处什么地方的扩音器里传来响亮的声音。

她一点儿也不饿,还要再过几小时才会感到饿,那时候垃圾箱里自会有人家扔掉的东西。天空湛蓝湛蓝的,一丝云彩也没有,连天边的颜色都不见淡下去。她用手在座椅的一条横木上来回摩挲着,手指爱抚地摸着光滑的木头,油漆磨掉的地方木料的质感不同。

两周前拨牙后留下的那个豁口现在已经不痛了。她用舌头舔着它,把舌尖伸进那个小洞里,同时回想着那曾经有过的痛楚。那话是那个威尔士人达沃说的,当时他们正搭伴一块儿往前走,因为他认识路。"没有多少人会为你的牙痛操心的。"他说。没有多少人会想到无家可归的人也会牙痛。"你什么时候都可以过来,"那个女牙医说,"别强忍着痛。"

女牙医把自己献给了无家可归者的烂牙,献给了无家可归者身上 的臭味和污秽。她的好心肠很是让人费解。 She turns her hands so that the sun may catch them differently, and slightly lifts her head to warm the other side of her face.

她翻转双手,让阳光从不同的角度拂照着它们,并且微微抬起头,让脸的另一侧也能感受到阳光的温暖。

(柯平译)

【翻译评析】

译界对翻译标准的论述颇多,体系各异,但众多学说中有一个关注点是共同的,即"信"。对于翻译中"信"的强调,严复主张"译文与原文必须保持一致",英国的泰特勒提出"翻译应该是原著思想内容完整的再现",刘重德先生倡导"保持原文意义",许渊冲先生则在"三美说"中把"意美"放在了首位。由此可见"信"在翻译界的受重视程度,它应是广大翻译工作者刻意遵守的原则,也是评判译文优劣的第一标准。

就内容来讲,翻译中的"信"至少应涉及两个方面:一、忠于原文内容; 二、保持原文风格。

翻译中的"信"首先体现在译文在表意功能上与原文相比能对读者产生同等的效果,也就是说读者能凭借译文领悟和阐释原作的语言意义和文化意义。做到这一点的关键是作者对原文要正确理解,它是译文达到"信"的前提。

1.正确理解语境中的词

英语的词具有多义性,一个词,尤其是常用词,少则两三义,多则十几义。这一现象给译者带来了确定词义的困难,译者若不能正确判断某词在一定语境中(上下文)的特殊意义,又不勤查词典,想当然地选择词义,往往会误译原文。

- (1)第一段第四句中的 creatures 一词,许多译者将其译成"动物"或"生灵"。creature 一词确有"动物"之义,《韦氏新大学词典》在该词的 a 项释义中写着 a lower animal,可是又在 b 项释义中将其定义为 a human being。译者取 a 义还是 b 义,这就要借助于语境对其进行语义定位。creatures 在该句中和第二个 figures 一起来补充说明第一个 figures (包子的主语),作者共意用了 creatures 这个无情感色彩的词来代表生活在这一特定背景下(社会里)的尝芸众生。根据语境取 b 项释义才是正确的。
- (2) 第二段第二句中的 and then there will be throwaway stuff in the bins,有人译为:"到时候,碗柜里会有捡来的东西吃的"。把原文中的

bins 译成"碗柜"可能是译者受到《当代英汉双解词典》的第一释义 (a large wide-mouthed container for bread, flour, coal, etc.) 抑或《新英汉词典》的第一释义(贮藏食物、煤等的箱子)的影响, 再加以引申的缘故。bins 在该语境中应是"垃圾箱"的意思。从文章中可以看出, 费利西娅暂时无家可归, 无固定的食物来源, 饿了只能去垃圾箱捡些别人扔掉的面包、饼干之类的食物充饥。

- (3) 请看译者对第一段第四句 Figures stride purposefully on a distant bridge 中 purposefully 的处理:
 - 1)"那些人果断地大步走在远处的桥上。"
 - 2)"远处桥上的行入信心十足地走着。"
 - 3)"那些人各自怀着不同的目的大步走在远处的桥上。"
 - 4)"远方桥上的行人大步走着,各奔东西。"
 - 5)"远方桥上的人正心无旁鹜大步地走着。"

译句 1)、2)把 purposefully 译成"果断地"、"信心十足地"显然是缺乏对语境的确当理解。《当代英汉双解词典》对 purposeful 的释义是①full of or expressing will (意志坚强、果断的),②directed towards a special purpose (有目的的)。译句 1)、2)是取①义。译句 4)、5)将 purposefully 译或"各奔东西"、"心无旁骛",较好地再现了原文的意思。作者在此有意从侧面表现那些普通人生活的沉重,生存的艰难,他们忙忙碌碌,无暇驻足赏景、无意顾及他人。"各奔东西"、"心无旁骛"都含有一定的目的性。译句 3)较忠实,但表达欠简洁。

(4)第二段第四句中的 slat 一词,有人译成"板条"。全句被译成:"她把手在座位的一块板条上来回移动着。"slat 一词作"板条"解释时,更多地是指百叶窗上的板条。这里由于受着费利西娅所坐位置这一语境的制约,指长椅背上的"横木"。

2.正确理解英语中的固定结构

英语中有着大量的固定搭配,这些特殊的结构形式和意义都是约定俗成的。翻译时要悉心揣摩,多查词典,切勿望文生义。

(1) 原文第三段中威尔士人达沃说了这样一句话 Not many would bother with your toothache,为数不少的译者译成这样的句子:

- 1)"不会再有牙痛的麻烦来打扰你的。"
- 2)"不应该让牙疼扰乱你的牛活。"
- 3)"并不是所有的人都为牙痛所困扰。"
- 4)"你的牙再也不会给你找麻烦了。"
- 以上句子均属误译、反映出译者对英语 to bother with 这一结构理 解不正确。to bother with 的意思是 to cause inconvenience to oneself 或 trouble oneself,相当于"自找麻烦"、"为……而操心"的意思。正确译文是 "没有多少人会为你的牙痛操心的",或"没有多少人关心你的牙疼的"。
 - (2)原文第三段最后一个句子 Don't be in pain 竟被译成了:
 - 1)"别难过。"
 - 2)"别苦恼。"
 - 3)"不要紧。"
 - 4)"不要怕麻烦。"

结构 be in pain 是"疼痛"的意思。文中女牙医让费利西娅牙痛一发 作就来治,并嘱咐道:"别强忍着痛。"

3. 正确理解逻辑关系

翻译也是一个逻辑思维的过程。由于以英语为母语的人和以汉语为 母语的人在逻辑思维和文化背景上的不同,作为思维载体的两种语言在表 达习惯上有着大量的差异。翻译中需要我们对句子结构的脉络、表层结构 和深层结构的意义,概念之间的关系做出符合逻辑的分析并运用逻辑关系 组织好译文。这种考虑对翻译中"信"的遵守同样重要。

- (1)第二段的第二句 It will be a few hours before she begins to feel hungry 中的 before 与 It will be (was)连用构成了一个特殊的表述时 间的逻辑关系,它不是"在……前",而是"在……以后"的意思,如:It was three days before he came back (他三天后才回来)。原文中的这个句子只 能译成"几个小时后,她才会感到饿"。应该说这一特殊的逻辑关系和表达 方式是不难理解的。然而仍有人译成"几个小时前,她就饿了"。
- (2)原文第二段中的 She moves a hand back and forth on a slat of the seat she is sitting on, her fingers caressing the smooth timber, the texture different where the paint has worn away 是一较长的复合句,全

句由一个主句(带一个定语从句)和两个独立结构(第二个独立结构带一个 状语从句)三大部分组成,借助于语法分析,理解其表层结构并不十分闲 难,但如何运用逻辑分析,深入深层结构,领悟每个表层结构所表达的逻辑 意义对翻译好此句至关重要,从逻辑意义上讲,主句传说主要动作信息,引 导全句;第一个独立结构与主句意义上有隶属关系,表伴随动作,但结构上 又相对独立(有自己的逻辑主语和谓语成分),第二个独立结构形式上与第 一个独立结构并列,但意义上隶属于第一个独立结构,说明第一个独立结 构中 timber 的状态。这样就分析出了句子的结构脉络和逻辑意义。下面列 举几种不同的译文:

- 1)"她的一只手在坐凳上来回移动着,手指在光滑的木板上摩挲,手指 上有异样的感觉,因为凳面的油漆已经斑驳。"
- 2)"她坐在椅子上,一只手在椅子的一横木条上摸来摸去,摸着这光滑 的木板,她的手指可以感到.那些面漆已磨损的地方其纹理不同。"
- 3)"她的手在椅子上的板条上来回移动、手指抚摸着光滑的板条和油 漆已脱落的板缝。"
- 4)"她一只手在她坐着的椅子的一条横木上来回移动、手指抚摸着光 滑的横木,油漆剥落处木料质感不同。"

译文 1)把第二个独立结构译成了状语。尽管独立结构在逻辑意义上 可以表示原因,但在本句中将其译成原因很强的状语从句,却不够妥当。应 该说原结构重在描述,而不是逻辑意义上的立论,译文 2)将第二个独立结 构译成了同位语成分,使其意义上成了感觉的内容,与原文意思不符,而且 用冒号来提示下文,失去了原文的流畅,译文 3)把第二个独立结构译成第 一独立结构中 caressing 的宾语,用词简练,但与原结构表达的逻辑意义不 符。相比起来,译文 4)在结构上和逻辑意义上较好地再现了原文。全句分 成三个分句:第一分句"她一只手……来回移动"引导主要动作:第二分句 "手指抚摸着……横木"表示伴随动作(由第一句主动作引发);第三分句 "油漆剥落处……质感不同"对第二分句中的"横木"进行说明。译文简洁、 流畅,没有出现任何表层结构上的连接词,体现了汉语重"意合"的特点。

其次,翻译中的"信"还反映在译文对原文风格的传达上。何谓文学作

品中的风格?俄国文艺理论家科瓦廖夫说,"风格就是形式和内容"(引自波斯彼洛夫,1985:400)。南京大学许钧教授撰文写道:"风格表现在文艺作品内容和形式的各种要素之中,体现出不同作家、艺术家迥异的艺术特色和创作个性"(1993:3)。从以上论述中不难看出,文学作品的风格包括两个方面:内容和形式。内容就文学作品的风格而言,不再指语言符号本身所表示的意义,它应是通过语言符号所表现出的作者的思想内容和所揭示的社会主题,比如有的作品吟风弄月,歌功颂德,有的抨击时弊,鞭挞权贵,有的描写乡村的宁静,有的反映城市的喧闹等等。形式在风格中指作者用来表达其思想内容,反映社会主题的语言形式,诸如词、句式、修辞手段。有的作家喜欢用小词、短句,有的作家则喜欢用大词、长句,有的作家的语言清新流畅,有的晦涩难懂。为了真正地忠实于原文,译者在翻译中应对原文的内容和形式有所感受和领悟,做到了然于心。

本篇英译汉原文由韩素音女上提供。文章很短,摘自爱尔兰当代著名小说家 William Trevor 新出版的一部长篇小说。选文典型地体现了作者本人的风格。他的小说大多是写实的,批判性的,表现社会的不公,普通人生活的艰辛、孤独、失恋、无家可归乃至异化(Dictionary of Literary Biography)。他用词简练,描述精确。他创造的氛围多沉闷、压抑。译者有条件的话,应做些资料查找工作,对作者和原文的风格特点有所了解。即使资料条件有限,也应细致体味作品的情感、氛围、基调。很多译者缺乏这方面的考虑。有人在译文中堆砌辞藻、滥用成语,有人还添枝加叶地把第一段译成了纯美景的描写。下面从思想内容和语言形式两方面分别来看。

1.思想内容

本文原文叙事浅显。一位名叫费利西娅的爱尔兰女孩(历经艰辛,去英国寻找自己旧时的恋人未果)失望地独自坐在江边的一张椅子上暂无饥饿感,一只手抚摸着椅子背上的横木,回忆着拔牙的痛感,感激着乐于为穷人拔牙的女牙医。文中有背景的交待(第一段),有心理活动的描写(第二、三、四段)。不难看出,作者在文中想表达人生失意,世态炎凉的思想内容。作者在文章第一段还巧妙地安排了一组意象群——undisturbed(不用 calm), monotony, figures(不用 people), creatures(不用 people), unreal 来创造一个沉闷、单调、无生气的氛围。许多译者因对此领悟不够、把原文的第一句

The sun is warm now, the water of the river undisturbed 译成了下面的着力景色描写的句子:

- 1)"阳光明媚,河水静谧。"
- 2)"阳光和煦,河水不起一点涟漪。"

请看第二句 Seagulls teeter on the parapet in front of her 的几种译句:

- 1)"海鸥欢快地在她面前的护墙上走着。"
- 2)"海鸥在她面前的栏杆上漫步。"
- 3)"海鸥在她面前的护墙上摇摇摆摆地走着。"

原文中作者在描写海鸥动作时用了 teeter (move in unsteady way) 一词来暗示给定氛围中海鸥步履沉重,踉踉跄跄。译文 1)、2)中用粗体表示的词与原文的基调都不符。译文 3)较好地表现了当时海鸥的步态。

再看第一段第三句中 The line of trees that breaks the monotony of the pavement 的译句:

- 1)"一行树木,树叶繁茂,一派生机盎然。"
- 2)"一行树木,给林荫大道平添了绚丽的色彩。"
- 3)"一行树木给人行道带来了一丝生气。"
- 4)"一行树木打破了人行道的单调。"

译文 1)、2) 着力于人行道上现有美景的描绘,"树叶繁茂"、"林荫大道"、"绚丽"均是译者想美化景色所做的发挥。译文 3)、4)较好地传达了人行道上本来就单调而死寂的氛围。

2.语言形式

原文用词朴实简洁,多用常用词,如名词 water, boat, tooth, hand, mouth; 动词 is, go, feel, lose, move, leave, turn, come; 少用表情感的或重描写的形容词。句子长短相间, 错落有致, 富有节奏感, 少用成语和修辞手段。

请看作者在文章首句中对事件发生时间、地点的交待:The sun is warm now(秋天), the water of the river undisturbed(江边)。这两个并列句(第二句省略了系动词)加在一起只有十一个词(多为常用词), 其中单音节词就占了八个。作者简约的语言风格可见一斑。译者的译句有下列几种:

- 1)"阳光温暖怡人,河水平静如镜。"
- 2)"阳光和煦,江水平静,河面波光粼粼。"
- 3)"暖洋洋的阳光下,河中的水静静地淌着。"
- 4)"阳光正暖,江面水波不兴。"

以上四句均不同程度地表达了原句的意思,但从简洁的角度来看,译文 1)、2)、3)都对原文的语言风格忠实不够,用词较多,且译文 2)用了三个并列的分句,译文 3)用了一个句子,倒是译文 4)用词朴实,字数和结构与原文基本吻合,特别是译文中的一个否定词"不",用得恰到好处,形式上与原词 undisturbed 的前缀 un(表否定)对等。这样处理有着"形"和"意"对等的功效。

原文第二段的第一句 She is not hungry 有译者这样译:

- 1)"她吃得饱饱的。"
- 2)"她毫无饥饿的感觉。"
- 3)"她肚子一点儿也不饿。"
- 4)"她并不饥肠辘辘。"

以上四句表意上均没有大错,但若译成"她并不饿",则似更接近原文的语言风格。

再看第四段第一句 The woman dentist has dedicated her existence to the rotten teeth of derelicts, to derelicts' odour and filth 的几种译文:

- 1)"女牙医把自己的一生献给了医治流浪者的坏牙齿,她为他们拔掉烂牙,忍受着他们的恶臭和污秽。"
- 2)"女牙医不辞辛苦,尽心尽力地为无家可归的人治他们的烂牙,毫不嫌弃他们身上的臭味和肮脏。"
- 3)"女牙医终生致力于无家可归者烂牙的治疗,忍受着他们身上的臭味和污秽。"

原句表达简练流畅,用了一个动词 (dedicate),后接两个介词短语 (to the rotten teeth of derelicts, to derelicts' odour and filth)。译文 1)在第一分句中用了"把"字结构,第二个分句又重复主语,不够流畅。译文 2)增添的信息较多,且"不辞劳苦、尽心尽力"并非原文 dedicated her existence

所表达的意思。译文 3)很简洁,用一个主语(女牙医)带起两个并列的动作(致力于,忍受着),较为流畅。

最后还要提及的是有些译文任意发挥,增加了太多内容,无论是意义 还是风格都与原文相去甚远,读来更像是译者本人的创作。这种对原文的 随意背离应该杜绝。

以上所述,均出自个人的一些感受,难免会流于粗浅,失之片面。不妥之处,敬请同行专家指正。

(何江胜)

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"Why Measure Life in Heartbeats?"

Hemingway once wrote that courage is grace under pressure. But I would rather think with the 18th-century Italian dramatist, Vittorio Alfieri, that "often the test of courage is not to die but to live." For living with cancer engenders more than pressure; it begets terror. To live with it, to face up to it —that's courage.

Hope is our most effective "drug" in treating cancer. There is almost no cancer (at any stage) that cannot be treated. By instilling hope in a patient, we can help develop a positive, combative attitude to his disease. Illogical, unproven? Perhaps. But many doctors believe that this must become a part of cancer therapy if the therapy is to be effective.

I have had the joy of two beautiful and wonderful wives, the happiness of parenthood and the love of eight children. My work was constantly challenging and fulfilling. I have always loved music and books, ballet and the theater. I was addicted to fitness, tennis, golf, curling, hunting and fishing. Good food and wine graced my table. My home was a warm and happy place.

But when I became aware of my imminent mortality, my attitudes changed. There was real meaning to the words, "This is the first day of the rest of your life." There was a heightened awareness of each sunny day, the

海明威曾经写过,勇气就是临危不惧。不过,我更赞同 18 世纪意 大利戏剧家维多利奥·阿尔菲利的观点:"对勇气的考验往往不是去 死,而是要活。"身患癌症,不仅带来痛苦,而且引起恐惧。抱病生活,并 敢于正视这一现实,这就是勇气。

希望是我们治疗癌症最有效的"药物"。几乎没有任何癌症(无论发展到哪一期)是不能医治的。把希望灌输到病人心里,我们就可以帮助他树立起积极与疾病做斗争的观念。也许此话不合逻辑,言之无据,是吗?然而,许多医生认为,要想使疗法有效,这必须成为癌症治疗的一部分。

我有幸先后拥有两位美丽贤惠的妻子所带来的欢欣,体验过为人之父的乐趣,并得到八个子女的爱。过去,我的工作一直富有挑战性,令人有成就感。我一向喜欢听音乐和读书,酷爱芭蕾舞和戏剧。我曾经醉心于健身运动、网球、高尔夫球、冰上溜石、打猎和垂钓。我的餐桌摆满美酒佳肴。我的家温馨而又幸福。

可是,当我知道自己大限将至时,生活态度就变了。"这是您余生的开始。"这句话对我有了实实在在的含义。对每一个晴天丽日,对鸟

beauty of flowers, the song of a bird. How often do we reflect on the joy of breathing easily, of swallowing without effort and discomfort, of walking without pain, of a complete and peaceful night's sleep?

After I became ill, I embarked upon many things I had been putting off before. I read the books I had set aside for retirement and wrote one myself, entitled *The Art of Surgery*. My wife Madeleine and I took more holidays. We played tennis regularly and curled avidly; we took the boys fishing. When I review these past few years, it seems in many ways that I have lived a lifetime since I acquired cancer. On my last holiday in the Bahamas, as I walked along the beach feeling the gentle waves wash over my feet, I felt part of the universe, even if only a minuscule one, like a grain of sand on the beach.

Although I had to restrict the size of my practice, I felt closer empathy with my patients. When I walked into the Intensive Care Unit there was an awesome feeling knowing I, too, had been a patient there. It was a special satisfaction to comfort my patients with cancer, knowing that it is possible to enjoy life after the anguish of that diagnosis. It gave me a warm feeling to see the sparkle in one patient's eyes—a man with a total laryngectomy—when I asked if he would enjoy a cold beer and went to get him one.

If one realizes that our time on this earth is but a tiny fraction of that within the cosmos, then life calculated in years may not be as important as we think. Why measure life in heartbeats? When life is so dependent on such an unreliable function as the beating of the heart, then it is fragile indeed. The only thing that one can depend upon with absolute certainty is death.

I believe that death may be the most important part of life. I believe that life is infinitesimally brief in relation to the immensity of eternity. I believe, because of my religious faith, that I shall "return to the Father" in an afterlife that is beyond description. I believe that though my life was short

语花香,我的感触倍加强烈。平日呼吸轻松,吞食自如,走路毫不费劲, 一夜安寝到天明,我们几曾回味过其中的乐趣?

患病之后,我着手做以前搁置下来的许多事情。我阅读了本来留到退休后才读的书,而且还写了一本题为《外科术》的书。我与夫人马德琳度假更加频繁。我们经常去打网球,劲头十足地在冰上溜石,还带儿子们去钓鱼。回顾过去几年,从许多方面来看,自从得了癌症以后,我似乎已经活了一辈子。上次到巴哈马度假期间,我沿着海滩漫步,海浪轻轻抚揉着我的双脚,此时此刻我蓦然觉得自己与整个宇宙融为一体,尽管我微不足道,就像海滩上的一粒沙子。

虽然我不得不限制自己的医务工作量,我感到与病人更加心灵相通。当我走进特别护理室时,一种敬畏之感油然而生,因为我知道自己也曾是这里的病人。我明白,在经历了被确诊为癌症的极度痛苦之后,仍有可能享受生活,因此,安慰癌症患者成了一种特别的乐事。一位病人做了喉部切除手术,我问他是否想喝冻啤酒,而且为他拿来了一杯,这时我看到他眼里闪现出了火花,一股暖流顿时涌上我的心头。

倘若人们意识到人生在世只不过是宇宙的时间长河中转瞬即逝的一刹那,那么以岁月计算的生命就不会像我们所想的那样重要了。何必以心跳来定生死呢?当生命依赖于心跳这样一种不可靠的功能时,它的确脆弱不堪。而只有死亡才是人们唯一可以绝对依赖的。

我认为死亡可能是人生中最重要的一环。我认为与那漫长的永生相比,生命是极其短暂的。基于我的宗教信仰,我相信在我身后那难以描绘的时光里,我将回归圣父。我相信,我的生命以年月计算,虽然是

in years, it was full in experience, joy, love and accomplishment; that my own immortality will reside in the memories of my loved ones left behind, mother, brother, wife, children, dear friends. I believe that I will die with loved ones close by and, one hopes, achieve that great gift of God—death in peace, and with dignity.

短暂的,但经历丰富,充满了欢乐、爱情和成就;我将永远活在我所爱的人,即我的母亲、兄弟、儿女和密友的记忆中。我相信,在弥留之际,我的亲朋好友将陪伴在我身旁:我希望得到上帝的恩赐——带着尊严,安详地告别人间。

(集体讨论 黄家修执笔)

正确理解原文,是搞好翻译的关键的第一步。本篇英文原文难度适中,大部分译者觉得此文不难理解。可是,我们发现每篇译稿都有明显的理解错误。译文中所出现的理解问题主要有如下三个方面:

- 1.对原文句子结构的理解不正确。原文句子结构变化较多。有些译者 对其中某些句子结构搞不清楚,造成翻译上的错误。例如,有的译者把 I felt part of the universe 译成"我感到了宇宙的一部分",有的甚至译成"我摸到 了宇宙的一部分",其实 felt 在这里是系动词。这句话的意思是作者感到自 已成了宇宙的一部分,应译为"我蓦然觉得自己与整个宇宙融为一体"。
- 2. 离开原文语境理解词语。语言的使用离不开一定的语境,某些词语在特定的语境下具有特殊的意义,因此,我们必须结合原文语境来理解这些词语,而有些译者则忽视了这一点。例如,有的译者把 Although I had to restrict the size of my practice 译为"尽管我不得不限制我的运动量",这显然是错误的。作者在患病之后更加频繁地度假,经常打网球,玩冰上溜石等,可见他仍然一如既往,坚持锻炼身体,毫无限制自己的运动量之意。从原文的语境来看,作者是外科医生,这里的 practice 是指他的医务工作,因此,the size of my practice 应译为"我的医务工作量"。
- 3.受母语文化影响造成理解上的偏差。语言是文化的载体。在翻译的过程中,由于母语文化的影响,我们对原文中的某些词语的理解可能会出现偏差。现在我们来看看这一句:I believe, because of my religious faith, that I shall "return to the Father" in an afterlife that is beyond description。绝大多数译者都把 an afterlife 理解为"来世"或"来生",这是受佛教文化影响的结果。而西方基督教却认为人死后灵魂仍在,或升入天堂,或堕入地狱,并无"来世"与"来生"之说。根据源语的文化背景,我们可以提到 an afterlife 理解为人死后的那段时光。

在正确理解原文的基础上,译者必须把其中包含的意思尽可能准确

地表达出来。我们认为在表达方面应该注意如下三点:

- 1.译语与源语在信息上的对等。从信息论的观点看,译语应该传达与源语一样的信息,避免信息的扭曲或增减。例如有位译者将 I believe that I will die with loved ones close by and, one hopes, achieve that great gift of God—death in peace, and with dignity 一句译为"我相信,我死时会有许多亲朋好友在我身旁,并且会得到人们希望获得的上帝的那份神圣的礼物:平静而不失尊严地死去"。这里的 one hopes 实际上是作者本人希望,而非别人希望,因此,译成"人们希望"就造成了信息的扭曲。原文说作者相信他去世时会有亲朋好友在身边,而译文则说有许多亲朋好友在身旁,这就传达了原文没有的信息,造成信息增加。
- 2.译语的规范化与可接受性。如果我们的译语不符合汉语表达的使用习惯,就会显得生硬、别扭,使人难以接受。原文的许多句子写得流畅优美,而有的译者却译得生硬别扭。例如,如果把 How often do we reflect on the joy of breathing easily, of swallowing without effort and discomfort, of walking without pain, of a complete and peaceful night's sleep 译成"我们多么经常思考轻松地呼吸的乐趣,不费劲地自在吞食的乐趣,没有痛苦地行走的乐趣和一个完整的夜晚安静睡眠的乐趣",那么译文不仅十分别扭,丧失了原文的美感,而且使人读起来晦涩难懂。有些译文基本按原文照搬过来,显然不符合汉语表达规范。例如,有的译者把develop a positive, combative attitude to his disease 译为 "发展一种积极与疾病做斗争的态度",而汉语中则没有"发展……态度"这种说法。
- 3.译语的严谨与优雅。原文语言优美,格调高雅。我们的译文也应反映出原文文体的这种特点。有些译文"雅"则雅矣,但不够严谨。例如,grace under pressure 的译法有十几种,有的意思紧扣原文,且文字十分优雅,如"临危不惧"或"压力下的从容不迫";有的则偏离了原文的意思,如"压力下的美丽";有的还随意创造,如"压力环境下表现出来的端庄仪表"。我们认为,成功的译文应该严谨而又优雅,能反映出原文的意旨与风貌。

(集体讨论 黄家修执笔)

密希·彼得森

Nancy Peterson

It begins when a feeling of stillness creeps into my consciousness. Everything has suddenly gone quiet. Birds do not chirp. Leaves do not rustle. Insects do not sing.

The air that has been hot all day becomes heavy. It hangs over the trees, presses the heads of the flowers to the ground, sits on my shoulders. With a vague feeling of uneasiness I move to the window. There, in the west, lies the answer—cloud has piled on cloud to form a ridge of mammoth white towers, rearing against blue sky.

Their piercing whiteness is of brief duration. Soon the marshmallow rims flatten to anvil tops, and the clouds reveal their darker nature. They impose themselves before the late-afternoon sun, and the day darkens early. Then a gust of wind whips the dust along the road, chill warning of what is to come.

In the house a door shuts with a bang, curtains billow into the room. I rush to close the windows, empty the clothesline, secure the patio furnishings. Thunder begins to grumble in the distance.

The first drops of rain are huge. They splat into the dust and imprint the windows with individual signatures. They plink on the vent pipe and plunk on the patio roof. Leaves shudder under their weight before rebounding, and the sidewalk wears a coat of shiny spots.

起初,有一种平静的感觉悄然袭上我的心头。刹那间,万物都突然沉寂无声。鸟儿不再啁啾,树叶不再沙沙作响,昆虫也停止了欢唱。

整日闷热的空气变得格外呆滞,它笼罩着树木,逼得花朵垂向地面,也压得我的肩头沉甸甸的。我怀着隐隐的烦躁不安,信步走到窗边。原来答案就在西边天际,云层重重叠叠,就像一排嵯峨的白塔,高耸在蓝天之上。

云彩那耀眼的白色转瞬便消失了。顷刻间,棉花糖状的云边变得像铁砧一样平展,云层也露出了阴暗的本来面目。它强行遮住西斜的太阳,使天色早早地黑了下来。接着,劲风骤起,一路卷起尘土飞扬,冷嗖嗖地,预示着即将来临的一切。

砰的一声,风关上了一扇房门,窗帘也随风扬起,向屋内翻卷着。 我急忙跑过去关上窗户,收下晾晒的衣服,安顿好露台上的家什。远处 开始响起隆隆的雷声。

最初落下来的是大颗大颗的水珠,扑扑地打在尘土里,在玻璃窗上留下了一个个印记。雨点把排气管敲得叮叮当当,把露台顶棚打得噼噼啪啪,树叶被砸得瑟瑟发抖,难以抬头。人行道披上了一层亮闪闪的水点。

The rhythm accelerates; plink follows plunk faster and faster until the sound is a roll of drums and the individual drops become an army marching over fields and rooftops. Now the first bolt of lightning stabs the earth. It is heaven's exclamation point. The storm is here!

In spite of myself, I jump at the following crack of thunder. It rattles the windowpane and sends the dog scratching to get under the bed. The next bolt is even closer. It raises the hair on the back of my neck, and I take an involuntary step away from the window.

The rain now becomes a torrent, flung capriciously by a rising wind. Together they batter the trees and level the grasses. Water streams off roofs and out of rain spouts. It pounds against the window in such a steady wash that I am sightless. There is only water. How can so much fall so fast? How could the clouds have supported this vast weight? How can the earth endure beneath it?

Pacing through the house from window to window, I am moved to open-mouthed wonder. Look how the lilac bends under the assault, how the day lilies are flattened, how the hillside steps are a new-made waterfall! Now hailstones thump upon the roof. They bounce white against the grass and splash into the puddles. I think of the vegetable garden, the fruit trees, the crops in the fields; but, thankfully, the hailstones are not enough in numbers or size to do real damage. Not this time.

For this storm is already beginning to pass. The tension is released from the atmosphere, the curtains of rain let in more light. The storm has spent most of its energy, and what is left will be expended on the countryside to the east.

I am drawn outside while the rain still falls. All around, there is a cool and welcome feeling. I breathe deeply and watch the sun's rays streak through breaking clouds. One ray catches the drops that form on the edge

雨加快了节奏,叮叮当当紧跟着噼噼啪啪,一阵紧似一阵,终于连 成一片紧密的鼓点,颗颗雨滴也汇集成一支行进在田野和屋顶的大 军。这时,第一道闪电刺向大地,这是老天画的惊叹号。暴风雨来了!

随即响起了一声霹雳,我不禁跳了起来,雷声震得窗户格格作响,吓得狗儿三抓两爬钻到床底下。第二道闪电离得更近。我惊得寒毛倒竖,不由得从窗边后退了一步。

这时,雨下得简直是倾盆如注,狂风吹得雨水飘摇不定。风雨交加,恣意地抽打树木,夷平草地。雨水从屋顶奔流而下,漫出了排水管,不停地泼洒在窗户上,使我什么也看不清楚。眼前只有水。这么多雨水,怎么能下得这么急? 云层怎么能承受得住这么巨大的重量? 大地怎么能经受得起这样的冲击?

我在房里踱来踱去,从一个窗口走到另一个窗口,室外的景色使 我瞠目结舌,惊叹不已。瞧,在暴风雨的袭击下,丁香折弯了腰,萱草倒 伏在地,山坡上的石阶小道变成了一帘新辟的瀑布!这时突然下起冰 雹,乒乒乓乓地砸在屋顶上,顷刻间草地上银珠纷飞,水洼里水花四 溅。我开始担心园里的蔬菜、果树,还有田里的庄稼;不过,谢天谢地,冰雹个头不大,数量也不多,还不足以造成什么实际损失。至少这次是不会了。

因为这场暴风雨即将过去,紧张的气氛缓和了,从雨幕中透出更多的亮光。暴风雨已耗去了大部分的精力,还有一点余威只能到东边的乡间中去施展了。

雨仍在淅淅沥沥地下着,我却忍不住走到室外。环境是那么清新 宜人。我深深地呼吸着新鲜空气,仰望那穿云而出的道道阳光,有一束 阳光恰巧映射在屋檐边的水珠上,我便看到一条细细的、微微颤动着 of the roof, and I am treated to a row of tiny, quivering colors—my private rainbow.

I pick my way through the wet grass, my feet sinking into the saturated soil. The creek in the gully runs bank—full of brown water, but the small lakes and puddles are already disappearing into the earth. Every leaf, brick, shingle and blade of grass is fresh-washed and shining.

Like the land, I am renewed, my spirit cleansed. I feel an infinite peace. For a time I have forgotten the worries and irritations I was nurturing before. They have been washed away by the glories of the storm.

的七色彩带——一条供我个人欣赏的彩虹。

我小心翼翼地穿过那湿漉漉的草地,双脚不时陷入雨水浸透的土壤中。河谷里的小溪满载着浑浊的泥水奔流而去,但那些小水洼和小水坑里的水已渗入地下,都不见了踪影。每片树叶和草叶,每块砖头和卵石都冲洗得纤尘不染,熠熠发光。

像大地一样,我也焕然一新,心灵得到了净化。我感到无比的平静,一时间全然忘掉了以往郁积在心头的烦恼与忧愁。它们都已被这 辉煌壮丽的暴风雨荡涤得于于净净。

【翻译评析】

翻译的过程,就是准确理解原文并且用另一种语言完整地再现原文的过程。通常我们把这一过程分为理解和表达两步。按照"翻译"这一项语言转换活动的基本标准,译者在理解和表达的过程中都必须对原文所含有的"信息要素"(key elements of information)有个交待。

本篇文章行文流畅,风格清新,文字相对而言比较浅近,但也有一定难度。其中第三段是全文的难点之一。

Their piercing whiteness is of brief duration. Soon the marshmallow rims flatten to anvil tops, and the clouds reveal their darker nature. They impose themselves before the late-afternoon sun, and the day darkens early. Then a gust of wind whips the dust along the road, chill warning of what is to come.

本段前三句讲云层的变化。原文用 the marshmallow rims 使云块形象化,紧接着云变成一个个铁砧的顶面。有不少译者对这一句的理解出现了偏差,产生了误译。有的译作"药蜀葵变蔫了",有的绕开原文,译作"柔软的白云仿佛遭受了重击似的向四周散去"或"那高大蓬松的白塔便挤压到一块,像一块平整乌黑的铁砧"。

再看第五段,这一段也是全文的难点。难主要难在要完整准确地传递 原文的韵味,对原文的内容、风格、语言乃至形象进行忠实的移植。

The rhythm accelerates; plink follows plunk faster and faster until the sound is a roll of drums and the individual drops become an army marching over fields and rooftops. Now the first bolt of lightning stabs the earth. It is heaven's exclamation point. The storm is here!

"忠实"作为翻译的首要标准,在这里应该说是能够做到的。其中 the first bolt 和 exclamation point 这两个词组原本不存在歧义,但有相当多的译者概念含混,暴露出一些与知识结构有关的问题。雷和电在这里是两种需要区分的自然现象,译者只能严格顺着原文的思路去理解,不能将

the first bolt of lightning 囫囵译作"雷电"或"霹雳"。同样,对 It is heaven's exclamation point 的处理也出现了类似的问题。原文巧妙地用 "老天的惊叹号"来描写直刺大地的闪电,可谓形神俱佳。有的译者将本句 译作"老天爷的预兆声"、"上天的宣言"、"仿佛宇宙之主在宣告"、"天公震 奴了"、"这是天空放电形成的雷电",等等。这显然是一个只能直译的典型 例子,许多译者却偏偏舍近求远,硬要去意译。他们没有意识到,本句的意 译不仅会丢失原文特有同时也为汉语读者所能接受的形象,而且会割断原 作的文气,译文中还会出现一些自相矛盾的情况,并影响对下一段原文的 理解,在下段文章中,the following crack of thunder 讲的是闪电过后,雷 随即炸响。有的译者由于没有分清雷电,到这里便凭着惯性来译:"第二声 雷炸响了",而下文的 The next bolt 也就成了"第三声"。这里是否存在对 翻译标准和方法认识模糊的问题,比如认为意译比直译高雅,等等。其实, 作为翻译的方法,意译与直译本身并无高低优劣之分。译界前辈们对这两 种方法的应用进行了精辟的归纳,即,能够直译便直译(translate literally wherever possible),需要意译便意译(translate liberally if necessary)。广 大翻译工作者在实践中也正是这样做的。

"Glories of the Storm"是一篇优美的散文。作者在文章中充分调动了散文的多种写作技巧。许多译者在读原文的时候可以感觉到它的美的韵律,清丽的文笔,生动的描写。可一旦下笔翻译,又会感到这篇文章就像一个精巧的九连环,解起来环环都不容易。稍有不慎就可能损伤原文,或传达不出原作的韵味。文章描写暴风雨前气氛的第二段就是一个很好的例子。

The air that has been hot all day becomes heavy. It hangs over the trees, presses the heads of the flowers to the ground, sits on my shoulders...

作者表现空气闷热,令人压抑,一连用了 hangs over, presses 和sits on 三个动作, 顿时将原本看不见摸不着而又无处不在的空气写活了, 给读者一种身临其境的感觉。这一段文字十分洗练、经济, 但翻译起来就颇费周折, 译文可能很难做到与原文严丝合缝, 铢两悉称。许多译者的分寸把握得不好。有超额过头的, 有欠额不足的, 有的汉语表达有明显缺陷而译者自身

却没有觉察,例如"·····大气已变得沉重呆滞······并沉甸甸地羁留在我的 肩头"等等。

漏译也是一个问题。造成漏译的客观原因很多,确也有译者主观上的原因,例如,遇到自己译不出来的东西便干脆抛开原文,或者绕过去、或者自行杜撰,搪塞了事。

下面来谈谈汉语的表达问题。有的译者汉语功底相当薄弱,在基本理解原文之后,却找不到准确恰当的汉语表达方式,只好勉强拼凑,或者以我为主,掉过头去对原文的意思进行删改,违反了"忠实于原文"这一条基本原则。例如:有人把 level the grasses 译作"把草地夷成一片汪洋",把 chill warning of what is to come 译作 "一个激灵让人知道是什么即将来临",把 moved to open-mouthed wonder 译作"感叹不已,难解其谜",把 reveal their darker nature 译作"乌云)露出了阴霾的嘴脸"。也有些译者对于语言的文化色彩缺乏认识,在译文中不恰当地运用了一些地地道道的中国成语或借用了一些中国古典诗词中的语句,因而给一篇"洋文"添加了过多的中国特色,使译文在文化色彩上很不协调,读起来觉得别扭,例如:"俄顷……乌云便露出了阴沉的庐山真面目","山雨欲来风满楼","暴风雨已开始偃旗息鼓","苟延残喘地消失在东边","暴风雨使尽了其浑身解数","欣赏这大自然的鬼斧神工"。

还有不少译者似乎偏爱文言词语,却又往往使用不当。虽然基本上表达了原意,但译文显得生硬、牵强。我们并不简单地反对使用文言文。在写作中,为了取得某种特殊的效果.我们也可以使用文言词语,这不但可以取得言简意赅的效果,而且还可以为文章增色。然而,如果随便混用,则必然适得其反。本文英文原文是一篇抒情散文。它的中译文应该保留它原有的清新、醇和的韵味。部分译文文白夹杂,文体混乱,原有的语言的美感便被破坏了,例如:"万籁突然俱寂","顿生不适之感","骤雨如潮,欲罢不能","木然离开了站立良久的窗前","我在室内踱着方步","本能地举步离开窗前","承蒙大雷雨的厚爱,紫丁香怎样俯首低眉,百合花如何醉卧红尘","黄花在风吹雨打下伏地称臣","亦不闻叶子潇潇声","虫豸罢喉","(冰雹)羽毛未丰","雨幕正欲拉开","预告着暴风雨之将至","风雨联袂,一起

撕打着树木","大地又怎能甘心忍居其下"等等。

还有一个比较严重的现象是生造词语。汉语的词语产生于千百年来 人们使用语言的实践。在组字成词的过程中,逐渐形成了一些约定俗成的 为大家所共同接受的组合。因而,我们对汉语词语,主要应该是学习和继 承,不可随意杜撰生造。译文中某些生造的词语,在我们的语言意识中是没 有"根基"的,例如:"天国的召谕"、"震挥的雷声"、"暴风雨削蚀强悍的劲 头"、"雨后澄鲜的空气"等。

与生造词语类似的是词语搭配缺乏逻辑。我们使用的词语具有它们各自独特的感情色彩和意象。在翻译或写作的过程中,要想创造出语言的美感,我们必须注意:词语的感情色彩要和谐,意象要统一,否则,写出来的东西就会使人感到是生拉硬拽,牵强附会,没有一点天然质朴的意味,例如:"浑圆的下雨声"、"犀利的狂风"、"石台阶被锻造成瀑布"、"在雷的裂变中"、"我也被制造全新"等。

此外,我们还发现,不少译文中存在着错字、别字、不规范的简化字和不必要的繁体字。这在一定程度上也说明了汉语言目前受污染的情况。语言工作者和文学青年应该共同努力,保护我们的文化财富,保持汉语言的纯洁。

(集体讨论 李尚武、何文安执笔)

How Should One Read a Book?

怎样读书?

弗吉尼亚·伍尔夫

Virginia Woolf

It is simple enough to say that since books have classes—fiction, biography, poetry—we should separate them and take from each what it is right that each should give us. Yet few people ask from books what books can give us. Most commonly we come to books with blurred and divided minds, asking of fiction that it shall be true, of poetry that it shall be false, of biography that it shall be flattering, of history that it shall enforce our own prejudices. If we could banish all such preconceptions when we read, that would be an admirable beginning. Do not dictate to your author: try to become him. Be his fellow-worker and accomplice. If you hang back, and reserve and criticise at first, you are preventing yourself from getting the fullest possible value from what you read. But if you open your mind as widely as possible, then signs and hints of almost imperceptible fineness, from the twist and turn of the first sentences, will bring you into the presence of a human being unlike any other. Steep yourself in this, acquaint yourself with this, and soon you will find that your author is giving you, or attempting to give you, something far more definite. The thirty-two chapters of a novel—if we consider how to read a novel first—are an attempt to make something as formed and controlled as a building: but words are more impalpable than bricks; reading is a longer and more complicated process

书既然有小说、传记、诗歌之分,就应区别对待,从各类书中取其 应该给予我们的东西。这话说来很简单。然而很少有人向书索取它能 给我们的东西,我们拿起书来往往怀着模糊而又杂乱的想法,要求小说是真实的,诗歌是虚假的,传记要吹捧,史书能加强我们自己的偏见。读书时如能抛开这些先入之见,便是极好的开端。不要对作者指手 画脚,而要尽力与作者融为一体,共同创作,共同策划。如果你不参与,不投入,而且一开始就百般挑剔,那你就无缘从书中获得最大的益处。你若敞开心扉,虚怀若谷,那么,书中精细入微的寓意和暗示便会把你 从一开头就碰上的那些像是山回水转般的句子中带出来,走到一个独特的人物面前。钻进去熟悉它,你很快就会发现,作者展示给你的或想要展示给你的是一些比原先要明确得多的东西。不妨先来谈谈如何读小说吧。一部长篇小说分成三十二章,是作者的苦心经营,想把它建构得如同一座错落有致、布局合理的大厦。可是词语比砖块更难捉摸,阅读比观看更费时、更复杂。了解作家创作的个中滋味,最有效的途径恐

than seeing. Perhaps the quickest way to understand the elements of what a novelist is doing is not to read, but to write; to make your own experiment with the dangers and difficulties of words. Recall, then, some event that has left a distinct impression on you—how at the corner of the street, perhaps, you passed two people talking. A tree shook; an electric light danced; the tone of the talk was comic, but also tragic; a whole vision, an entire conception, seemed contained in that moment.

But when you attempt to reconstruct it in words, you will find that it breaks into a thousand conflicting impressions. Some must be subdued: others emphasised; in the process you will lose, probably, all grasp upon the emotion itself. Then turn from your blurred and littered pages to the opening pages of some great novelist—Defoe, Jane Austen, Hardy, Now you will be better able to appreciate their mastery. It is not merely that we are in the presence of a different person-Defoe, Jane Austen, or Thomas Hardy-but that we are living in a different world. Here, in Robinson Crusoe, we are trudging a plain high road; one thing happens after another; the fact and the order of the fact is enough. But if the open air and adventure mean everything to Defoe they mean nothing to Jane Austen. Here is the drawing-room, and people talking, and by the many mirrors of their talk revealing their characters. And if, when we have accustomed ourselves to the drawing-room and its reflections, we turn to Hardy, we are once more spun around. The moors are round us and the stars are above our heads. The other side of the mind is now exposed—the dark side that comes uppermost in solitude, not the light side that shows in company. Our relations are not towards people, but towards Nature and destiny. Yet different as these worlds are, each is consistent with itself. The maker of each is careful to observe the laws of his own perspective, and however great a strain they may put upon us they will never confuse us, as lesser

怕不是读而是写;通过写亲自体验一下文字工作的艰难阴险。回想一件你记忆犹新的事吧。比方说,在街道的拐弯处遇到两个人正在谈话。树影婆娑,灯光摇曳,谈话的调子喜中有悲。这一瞬间似乎包含了一种完整的意境,全面的构思。

可是当你打算用文字来重现此情此景的时候,它却化作千头万绪 互相冲突的印象。有的必须淡化,有的则应加突出。在处理过程中你可 能对整个意境根本把握不住了。这时,还是把你那些写得含糊杂乱的 的作品来从头读吧。这时候你就能更深刻地领略大师们驾驭文字的技 巧了。因为我们不仅面对一个个不同的人物——笛福、简·奥斯汀或托 马斯·哈代,而且置身干不同的世界。阅读《鲁滨逊漂流记》时,我们仿 佛跋涉在旷野大道上,事件一个接一个,故事再加上故事情节的安排 就足够了。如果说旷野和历险对笛福来说就是一切,那么对简:奥斯汀 就毫无意义了。她的世界是客厅和客厅中闲聊的人们。这些人的言谈 像一面面的镜子,反映出他们的性格特征。当我们熟悉了奥斯汀的客 厅及其反映出来的事物以后再去读哈代的作品,又得转向另一个世 界。周围茫茫荒野,头顶一片星空。此时,心灵的另一面,不是聚会结伴 时显示出来的轻松愉快的一面,而是孤独时最容易萌生的忧郁阴沉的 一面。和我们打交道的不是人,而是自然与命运。虽然这些世界截然不 同,它们自身却浑然一体。每一个世界的创造者都小心翼翼地遵循自 己观察事物的法则,不管他们的作品读起来如何费力,却不会像蹩脚 的作家那样,把格格不入的两种现实塞进一部作品中,使人感到不知

writers so frequently do, by introducing two different kinds of reality into the same book. Thus to go from one great novelist to another—from Jane Austen to Hardy, from Peacock to Trollope, from Scott to Meredith—is to be wrenched and uprooted; to be thrown this way and then that. To read a novel is a difficult and complex art. You must be capable not only of great finesse of perception, but of great boldness of imagination if you are going to make use of all that the novelist—the great artist—gives you.

所云。因此读完一位伟大作家的小说再去读另一位的,比如说从简·奥斯汀到哈代,从皮科克到特罗洛普,从司各特到梅瑞狄斯,就好像被猛力扭动,连根拔起,抛来抛去。说实在的,读小说是一门困难而又复杂的艺术。要想充分享用小说作者——伟大的艺术家给予你的一切,你不仅要具备高度的感受能力,还得有大胆的想象力。

翻译评析】

本篇英语原文作者为英国著名现代女作家 Virginia Woolf(1882—1941),她的主要作品有《达罗卫夫人》、《到灯塔去》、《海浪》等长篇小说,以描写意识流见长。她讨论文学创作、评论作家作品的文章汇集在两辑《普通读者》(The Common Reader, 1925,1932)中。书名语出英国 18 世纪文豪塞缪尔·约翰逊,意思是说,从一名普通读者的角度漫谈读后感最少成见,最为公正。《普通读者》共收入文章四十三篇,其中除了三四篇讨论戏剧或诗歌,其余均讨论小说和非小说类散文 (prose) 的创作。我们所选择的这篇文章原载于 1932 年出版的《普通读者》第二辑。该文开宗明义谈如何读书,实际上兼有文学评论的性质。全文用词朴素,行文流畅,而内涵丰富,意味深长。总之,这篇短文是一位名作家兼文学评论家谈读书和写书,深入浅出,厚积薄发。正如一位译者所说:"原文通篇看来似乎通俗易懂,所用的也大多是一些常用词,可一旦要自己比较深刻地理解原文含义,明白无误地表达出作者的意思与风格却又很不简单。"

翻译的过程是一个传情达意的过程:首先要理解原文,然后把理解了的意思用另一种语言表达出来。而正确理解是确切表达的前提和基础。

有些译者第一句就理解错了。原文为 It is simple enough to say that since books have classes—fiction, biography, poetry—we should separate them and take from each what it is right that each should give us。有人以"简而言之"来译 It is simple enough to say,问题在于,没有弄清 It 是指代 to say + that 引导的宾语从句。为了正确理解英语句子,首先应统观全句,正确地分析、判断句子各部分之间的语法关系。该句似可译为:"书既然有小说、传记、诗歌之分,就应区别对待,从各类书中取其应该给予我们的东西。这话说来很简单。"

正确理解词义是理解原文的另一重要环节,例如第三句 Most commonly we come to books with blurred and divided minds, asking of fiction that it shall be true, of poetry that it shall be false, of

biography that it shall be flattering, of history that it shall enforce our own prejudices。come to books 这一短语应理解为"着手阅读"或"捧起书本",译成"谈到书籍"或"面对林林总总的书籍"都曲解了原文的意思。该句中理解错误造成错译的例子还有:把 asking of 译成"认为",把 shall 译成"必然"等。至于 true, false, flattering 这三个单词,词义都不难理解,但真正译得妥帖并不容易,这主要是如何表达的问题了。

The thirty-two chapters of a novel—if we consider how to read a novel first—are an attempt to make something as formed and controlled as a building 这句中的 chapters 应译为"章"。"章节"是 chapters and sections;"章回"只适用于中国传统小说。此句中 controlled 一词颇为费解。多数译者要么望文生义,要么查阅一般英汉词典,把它译成"受到控制"或"可以驾驭"。其实只需查中型英英词典,便可知动词 control 亦有 regulate (使有条理) 的意思。此句似可译成:"不妨先来谈谈如何读小说吧。一部长篇小说分成三十二章,是作者的苦心经营,想把它建构得如同一座错落有致、布局合理的大厦。"

根据上下文 (context) 确定词句的意义,是正确理解原文的又一关键。 英国语言学家 Firth 曾这样阐述上下文的重要性:Each word when used in a new context is a new word。英语中有时会出现歧义 (ambiguity),譬如 Hugo is drawing a cart 这句话可以有两种解释:1. Hugo is drawing a picture of a cart; 2. Hugo is pulling a cart。遇到这种情况,上下文对判断句子的意思就更为重要了。本篇文章中也有一句出现了歧义:The maker of each is careful to observe the laws of his own perspective, and however great a strain they may put upon us they will never confuse us, as lesser writers so frequently do, by introducing two different kinds of reality into the same book。此句后半部分可以有两种解释:1. Though they introduce two different kinds of reality into the same book, they never confuse us. Lesser writers frequently confuse us by doing so; 2. They never confuse us because they never introduce two different kinds of reality into the same book. Lesser writers frequently confuse us by doing so。在上下文中,作者强调:文学大师们各 具特色,他们每个人所描绘的是一个独特的、自成一体的世界。据此我们可以判断:该句中 two different kinds of reality 大体相当于 two different worlds 之义。作者认为,只有二流作家才会因缺乏创作个性或思路紊乱,一心格格不入的两种现实硬塞进同一本书中,而文学大师们是绝对不会这么效的。

翻译工作者往往有这样的体会:理解不易,表达更难。著名翻译家傅曾说:"琢磨文字的那部分工作尤其使我长年感到苦闷。中国人的思想方不和西方人的距离多么远。……要不在精神上彻底融化,光是硬生生地照证面搬过来,不但原文完全丧失了美感,连意义都晦涩难懂,叫读者莫名其意。"例如,不少人把 to make your own experiment with the dangers and difficulties of words译为"亲自体验一下文字的危险和困难"。说"文本的危险和困难"就如同说"高山的危险和困难"或"大海的危险和困难"一样。令人费解的是只有少数译者跳出逐字对译的框框,透彻领会原文的精系,把它译成"亲身体验遣词造句的艰难",做到了既忠实于原文又通顺畅表。

我们还发现另一种倾向,即对原文的意思做增添、删减、改动,甚至任实发挥,这更是初学翻译者应特别注意防止的。有个别译者觉得原文主要之谈论小说,于是便把标题译为"怎样读小说"或"怎样读文学",再试看以了这句:Thus to go from one great novelist to another—from Jane Austen to Hardy, from Peacock to Trollope, from Scott to Meredith—is to be wrenched and uprooted; to be thrown this way and then that. 少数译者把该句结尾部分译成"就像树木被人扭来摆去,连根拔起,一会儿被抛到东,一会儿被抛到西"。作者原先使用暗喻的修辞手法,含蓄自然。译者加上"就像树木"变暗喻为明喻,反而损害了原文的微妙之处。更有译者这样表达:"如同一叶小舟颠簸于波涛之中,跌宕起伏,时而颠峰,时而低谷,使我们从中体验到各种情感,经历各种艰难。"译文撇开原文的内容,任意发挥,把翻译变成了改写。

用词不当,常常是因为译者对汉语词义一知半解。相当多的译者把 the maker of each (world) 译成"造物主"。可是"造物主"只能用来指上 帝。一位译者用"按图索骥"来译 take from each what it is right that each should give us。译者的本意是以四字成语为译文增添文采,但因为他没有掌握"按图索骥"的确切含义,反而弄巧成拙,造成错译。此外,有的译者生造出词语,如"胸怀洞开"、"心怀壁垒"、"笔意驰骋"等。这些都反映出汉语基础不够扎实的问题。

(集体讨论 陈凯执笔)

The Blanket

Floyd Dell

Petey hadn't really believed that Dad would be doing it—sending Granddad away. "Away" was what they were calling it. Not until now could be believe it of Dad.

But here was the blanket that Dad had that day bought for him, and in the morning he'd be going away. And this was the last evening they'd be having together. Dad was off seeing that girl he was to marry. He'd not be back till late, and they could sit up and talk.

It was a fine September night, with a silver moon riding high over the gully. When they'd washed up the supper dishes they went out on the shanty porch, the old man and the bit of a boy, taking their chairs. "I'll get me fiddle," said the old man, "and play ye some of the old tunes." But instead of the fiddle he brought out the blanket. It was a big, double blanket, red, with black cross stripes.

"Now, isn't that a fine blanket!" said the old man, smoothing it over his knees. "And isn't your father a kind man to be giving the old fellow a blanket like that to go away with? It cost something, it did—look at the wool of it! And warm it will be these cold winter nights to come. There'll be few blankets there the equal of this one!"

It was like Granddad to be saying that. He was trying to make it easier.

小彼得原来就是不信爸爸会这么干——把爷爷打发走。他们说的 是"走"。直到刚才,他都不信爸爸会这么干。

可眼前就放着爸爸今天给爷爷买的毛毯,爷爷明天一早就要走了。今晚是他俩一起度过的最后一晚。爸爸不在家,看他要娶的那个女人去了,很晚才会回来。爷孙俩可以晚些睡,多说会儿话。

这是9月里一个清朗的夜晚,一轮明月在山沟上空升起。吃过晚饭,洗好盘子,一老一小各自端了把椅子,来到棚屋外的门廊上。老人说:"我去把提琴拿来,给你拉几首老曲子。"可他拿出来的不是提琴,是那条毛毯。这是一条大号双人毛毯,红底子打着黑色的横条纹。

"瞧,多好的毯子!"老人一边说,一边把毛毯平铺在膝盖上。"你爸爸真不错,送这么好的毯子给我老头儿带走。要花不少钱呢,肯定——瞧这毛色!到冬天夜里盖上它,就暖和了。那地方哪有这么好的毛毯啊!"

也就是爷爷才会说这样的话。他是想叫人不那么难受。他一直装

He'd pretended all along it was he that was wanting to go away to the great brick building—the government place, where he'd be with so many other old fellows having the best of everything.... But Petey hadn't believed Dad would really do it, until this night when he brought home the blanket.

"Oh, yes, it's a fine blanket," said Petey, and got up and went into the shanty. He wasn't the kind to cry, and, besides, he was too old for that, being eleven. He'd just come in to fetch Granddad's fiddle.

The blanket slid to the floor as the old man took the fiddle and stood up. It was the last night they'd be having together. There wasn't any need to say, "Play all the old tunes." Granddad tuned up for a minute, and then said, "This is one you'll like to remember."

The silver moon was high overhead, and there was a gentle breeze playing down the gully. He'd never be hearing Granddad play like this again. It was as well Dad was moving into that new house, away from here. He'd not want, Petey wouldn't, to sit here on the old porch of fine evenings, with Granddad gone.

The tune changed. "Here's something gayer." Petey sat and stared out over the gully. Dad would marry that girl. Yes, that girl who'd kissed him and slobbered over him, saying she'd try to be a good mother to him, and all.... His chair creaked as he involuntarily gave his body a painful twist.

The tune stopped suddenly, and Granddad said: "It's a poor tune, except to be dancing to." And then: "It's a fine girl your father's going to marry. He'll be feeling young again, with a pretty wife like that. And what would an old fellow like me be doing around their house, getting in the way, an old nuisance, what with my talk of aches and pains! And then there'll be babies coming, and I'd not want to be there to hear them crying at all hours. It's best that I take myself off, like I'm doing. One more tune or two, and then we'll be going to bed to get some sleep against the morning, when

得像是他自己要走,搬到那幢政府管的大砖楼去。在那儿,他要和许多老人住在一起,享清福……可小彼得原来就不信爸爸真会这么干,直到今天晚上爸爸把这条毛毯拿回家来。

"噢,嗯,是条好毯子。"小彼得说道,起身走进棚屋。他不是好哭的孩子,再说,都十一岁了,老大不小的,哪能哭啊。他只是进屋取爷爷的琴去。

老人接过琴,站起身来,毛毯滑到了地上。这是爷孙俩一起度过的最后一晚了,不用说:"把老曲子都拉一遍。"爷爷调了一会儿弦,接着说:"这一首你会常想起的。"

皓月当空,微风轻轻拂过沟底,他永远也不会再像这样听爷爷拉琴了。爸爸也要离开这儿,搬进他的新家。爷爷走了,小彼得不想,不愿意,在清朗的月夜坐在这老屋的门廊里。

换了一支曲子。"拉一首开心点的。"小彼得端坐在那儿,呆望着山沟上空。爸爸就要娶那个女人了,唔,那个女人,她亲过他,一个劲儿对他表示亲热,说要当他的好妈妈,还要……他不由得难受地扭动了一下身体,弄得椅子嘎吱作响。

琴声突然停了下来,爷爷说:"这曲子不怎么样,只能伴伴舞。"接着又说:"你爸爸可是娶了个好女人啊。有这么个漂亮妻子,他又会觉得年轻了。像我这么个老头儿,待在他们家,能干什么呀,还碍手碍脚的,一个讨人嫌的老家伙,唠叨着这儿疼那儿痛!完了还要添娃娃,我可不想在那儿听他们白天黑夜哭个没完。现在这样最好,我自己走开。再拉一两首,咱们就上床,赶在天亮前睡一会儿。明儿一早,我把我的

I'll pack up my fine blanket and take my leave. Listen to this, will you? It's a bit sad, but a fine tune for a night like this."

They didn't hear the two people coming down the gully path, Dad and the pretty girl with the hard, bright face like a china doll's. But they heard her laugh, right by the porch, and the tune stopped on a wrong, high, startled note. Dad didn't say anything, but the girl came forward and spoke to Granddad prettily: "I'll not be seeing you leave in the morning, so I came over to say good-by."

"It's kind of you," said Granddad, with his eyes cast down; and then, seeing the blanket at his feet, he stooped to pick it up. "And will you look at this," he said in embarrassment, "the fine blanket my son has given me to go away with!"

"Yes," she said, "it's a fine blanket." She felt of the wool, and repeated in surprise, "A fine blanket—I'll say it is!" She turned to Dad, and said to him coldly, "It cost something, that."

He cleared his throat, and said defensively, "I wanted him to have the best \dots "

The girl stood there, still intent on the blanket. "It's double, too," she said reproachfully to Dad.

"Yes," said Granddad, "it's double—a fine blanket for an old fellow to be going away with."

The boy went abruptly into the shanty. He was looking for something. He could hear that girl reproaching Dad, and Dad becoming angry in his slow way. And now she was suddenly going away in a huff.... As Petey came out, she turned and called back, "All the same, he doesn't need a double blanket!" And she ran up the gully path.

Dad was looking after her uncertainly.

"Oh, she's right," said the boy coldly. "Here, Dad" —and he held out a

好毛毯收拾起来,就上路。听听这首,好吗?有点伤感,可今晚正合适。"

他们没听见沟底小道上走来两个人,是爸爸和那个漂亮女人,她那个脸蛋又冷又艳,活像个瓷娃娃。不过,他们听到了她笑,就在门廊边上,吓得琴声也走了调,冒出个高音就打住了。爸爸一声没吭,可那女的走上前来,对爷爷说得好甜:"我明早儿就不送你了,现在来道个别吧。"

"谢谢了。"爷爷说,眼也没抬。他看到脚边的毛毯,弯身捡了起来。 "你瞧瞧这个,"他说得怪不好意思,"我儿子送给我带走的,多好的毯子!"

"嗯,"她说,"是条好毯子。"她摸了摸那毛毯,不无意外地又说了一遍:"好毯子——可不是吗!"她转过身,冷冷地对爸爸说:"花不少钱吧,那个。"

爸爸干咳了一声,辩白道:"我是想给他最好的……"

那女人站在那儿,还死盯着毛毯。"还是条双人的呢。"她是在怪罪 爸爸。

"对,"爷爷说道,"是双人的——给我老头儿带走,可好了。"

孩子猛地进棚屋去了。他去找样东西。他听见那女人还在数落爸爸。爸爸是个慢性子,渐渐也恼怒起来。那女人一气之下,突然要走……小彼得出屋,见她正转身喊道:"反正他用不了一条双人毯!"说完就顺着小道跑了。

爸爸望着她的背影,不知如何是好。

"是啊,她说得对。"孩子冷冷地说。"给,爸爸,"他递过去一把剪

pair of scissors. "Cut the blanket in two."

Both of them stared at the boy, startled. "Cut it in two, I tell you, Dad!" he cried out. "And keep the other half!"

"That's not a bad idea," said Granddad gently. "I don't need so much of a blanket."

"Yes," said the boy harshly, "a single blanket's enough for an old man when he's sent away. We'll save the other half, Dad; it will come in handy later."

"Now, what do you mean by that?" asked Dad.

"I mean," said the boy slowly, "that I'll give it to you, Dad—when you're old and I'm sending you—away."

There was a silence, and then Dad went over to Granddad and stood before him, not speaking. But Granddad understood, for he put out a hand and laid it on Dad's shoulder. Petey was watching them. And he heard Granddad whisper, "It's all right, son—I knew you didn't mean it ..." And then Petey cried.

But it didn't matter—because they were all crying together.

刀,"把毯子剪成两半。"

两个大人一愣,瞪眼看着孩子。"把它剪成两半!爸爸,我叫你剪!" 孩子喊了起来,"那半条留下!"

"这想法倒不错。"爷爷和气地说:"我用不着这么大的毯子。"

"对。"孩子说得刺耳,"给一条单人毯子就够了,不就是把个老人打发走嘛。那半条咱们省下来,爸爸,往后好派用场。"

"嗨,你这话怎么说?"爸爸问道。

"我是说,"孩子的话一字一顿,"我要把它送给你——等你老了,我也把你打发——走。"

一阵沉默,然后爸爸走过去,站在爷爷面前,没说话,但是爷爷心里明白,他伸出手,搭在爸爸肩上。小彼得瞧着他俩。他听见爷爷悄声说:"好了,儿子——我知道你不是那个意思……"这时小彼得哭了。

不过没什么——因为他们三人都哭了。

【翻译评析】

本文篇幅很短,情节也不复杂,没有什么生僻的字眼和繁复的结构,似乎很容易就可以译出,但真正译起来又并非这么回事,要译好并不容易。以下我们从理解、表达和对翻译活动本质的认识三个方面来综述一下翻译此文的普遍性问题。

一、理解上的问题

理解是翻译过程的第一步,也是确保译文质量最关键的一步。下面分几点来谈。

1. 上下文

日常生活与文学作品中的词语往往是多义的,要确切理解某个词、某句话乃至某段话的意思,绝不能脱离上下文。第三段 and play ye some of the old tunes - 句中的 the old tunes - 部分人译为"古典乐曲",显然是望文生义。还有许多人译为"老曲子"或"旧曲儿",意思也很含混。有少数人译为"熟悉的曲子"或"常听的曲子",意思上接近了一些,但从整个故事来看,爷爷过去常拉琴给孙儿听,以后不再可能了,忧伤的心绪使爷孙俩不约而同地都想最后拉(听)一次他们从前拉(听)过的曲子,以便日后永不忘怀。句中的定冠词 the 也证明此处的 old tunes 并非寻常的"老曲子"或"旧曲儿"。因此,这句话最好译成"(爷爷)给你拉几首过去的曲子"或者"……从前拉过的曲子"。同理,第七段的 This is one you'll like to remember 也不宜译成"这首曲子你会喜欢记住的",而应译成"这首曲子你以后会常想起的"。或者仿照描写音乐家肖邦的美国影片 A Song to Remember 的中文译名《一曲难忘》,译成"这首曲子你听了以后是不会忘记的"。再看以下几个例子。

第五段中有这么一处:It was like Granddad to be saying that. He was trying to make it easier。从整篇小说来看,爷爷是个宽厚、好心的人。他说爸爸送他的毯子如何如何好,说他要去的地方如何如何妙,都是出于厚道,想让家里人宽心。所以此处宜译为"爷爷这么说倒很像他的为人,他是想让这件事不那么叫人难受",或者"……他想把事情说得轻松好受些"。

一些译者译为:"爷爷说话就这德性,他想显得对事情无动于衷",就脱离了 全文的语境。

小说中的 double blanket (双人毯) 出现了这样一些译法: "双层毯"、"双面可盖的毯子"、"双幅毯"、"双料毛毯";第二十一段中爷爷说了这么一句话: I don't need so much of a blanket,许多人译成"我也用不着这么厚的毯子"。这些误译之所以产生,主要就是因为没有注意到后文中父亲的未婚妻责备父亲的话 (All the same, he doesn't need a double blanket) 以及Petey 要把毯子剪成两半,留一半日后送父亲进养老院用。

2. 语法意义

在有几种语法形式可供选择时,作者选用某一种特定的形式往往有其特定的意义。如果译者不理会这些特定的形式,就可能造成原文整体意义不应有的损失,甚至扭曲。例如小说开头的一句话:Petey hadn't really believed that Dad would be doing it,许多人都译成"小彼得实在无法相信爸爸会这样做".而没有译出原句所用的过去完成时态的意义。这里的过去完成时态表明送爷爷走的事情已经提了好一段时间,但 Petey 一直不相信这件事情会发生(现在却不能不信了)。所以应译成"小彼得(过去)一直不太相信爸爸会这么做"。

再如第十一段中的 the tune stopped on a wrong, high, startled note,一些译者将此句译成"琴声在一个拉错的、高得令人吃惊的音符上停了下来"。其实句中的 startled 是过去分词,而不是现在分词,它暗示拉琴者受了惊,所以整句话可译成:"琴声受惊似的在一个走了调的高音上戛然而止。"

3.成语和非成语

译文中的有些错误是因为译者未看出某些词组是成语而造成的,如 把 sit up 译成"坐下来"或"坐着",把 Granddad tuned up for a minute 译成"爷爷调了一分钟琴"。

但是另一方面,死死认定词典中列为成语的词组在任何情况下都是成语,也会译错。不少译者把第十八段中 Dad was looking after her uncertainly 一句译成 "爸爸正手足无措地找她",就是错把此处的 look after (目送;看着……的背影) 当成成语的缘故。

4.词语的准确理解

译文中的大部分误译还是由于译者对某些词语的意义追索不够,理解不确,例如第三段中的 gully 指 a channel or hollow worn by running water (溪谷,冲沟),有些译者误译为了"山冲" (山间的平地)。第四段中的 There'll be few blankets there the equal of this one (那里没几条毯子能比得上这一条),有人误译成"这一床可顶好几床"。

第五段中有个说法是 the government place (政府管的地方)。有人误译成"政府所在地"、"政府公寓"、"政府设施"等等。另一方面,许多译者从全文推断出 the government place 指的是"养老院",便径直将其译为"养老院"。我们认为这是不妥当的,因为同一个指称对象完全可以有不同的名称。养老院往往都是由政府经办的,一个十一岁的孩子可能还不知道"养老院"这个名称,便把它叫作"政府管的地方",中文完全说得通,因此没有必要硬给它换上一个成人的叫法。

第九段中的 that girl who'd kissed him and slobbered over him 译得不恰当的人很多,问题主要出在对 slobber 一词的理解上。slobber 当不及物动词用时,有两个意思:(1) to let saliva, food, etc. run from the mouth; (2) to indulge the feelings effusively and without restraint。许多译者按第一个意思理解,把 slobber over him 译成"(抱着他左亲右亲)弄得他脸上尽是口水","舔得他深身湿漉漉的"等等。考虑到父亲的未婚妻为人自私、虚伪,她竭力想给未婚夫的儿子留下好的印象(如同一句里,说她要当他的好妈妈云云),按第二个意思来理解她在 Petey 面前的举止似乎要更确切一些,所以不妨译成:"一个劲儿地对他表示亲热",或者"向他过分亲热地表示"。此段末尾的 he involuntarily gave his body a painful twist,不少人译为"他不自觉地拧了自己一把,弄得很疼",其实这句话的意思是"(想到这里)他难受得身子不由自主地抽搐了一下。"

介词是英汉翻译中的一个难点。第十段中写道 to get some sleep against the morning,不少译者没有弄清楚 against 在这里的确切意思 (in preparation for),而译成了"一觉睡到天亮","挨到明天早上"等等,应该译作"赶在天亮前睡一会儿"或者"去睡一会儿,明天早上还得……"才对。同一段中的 And what would an old fellow like me be doing around

their house 一句,说的是"像我这样的老头子待在他们家里能干什么",而一些译者却只按 around 一词最常见的一个意思,误译成了"……围着他们的房子转做什么"。

第十一段中的 the pretty girl with the hard, bright face like a china doll's,许多人译成:"那个像中国瓷娃娃一样的漂亮妞儿,脸上的神情坚定而明朗"或"那个面部僵硬、面露喜色的姑娘",等等。其实小写的 china 意思就是"瓷的",而不是什么"中国瓷的";hard 指 unfeeling, callous,合起来就是"那个面孔像瓷娃娃一样光洁冷漠的俏女人"。

二、表达方面的问题

译者正确理解原文以后,还须以正确、妥帖的形式将其传递给译语读者,才算是完成了任务。表达涉及译文形式的方方面面。

1.汉语表达的逻辑与习惯

第一段中结尾一句 Not until now could he believe it of Dad 如译成"直到现在,他才相信爸爸竟会做出这样的事来",那么下段开头的 But here was the blanket ...就得译成"可不……的毯子就在面前";如译成"他一直难以相信……"下句便得译成"但是……的毯子就在面前"。这样才符合汉语的表达逻辑。有些译文中把"可不"和"但是"这两个连词的位置弄颠倒了,致使两句话显得衔接不上,难以理解。这个例子从一个角度说明:译者不但需要掌握好源语,也需要掌握好译语。

词语的搭配也要遵从习惯。许多译者把第三段中的 a big, double blanket, red, with black cross stripes 译成 "红底黑横条的双人大毯子"或者"……双人红毯子",读来诘屈聱牙,似以译成"红底黑条、宽宽大大的双人毯子"为好。此外,一些译者生造词语,如"活力四溢"、"老态残年"、"聊发光阴"、"老气鬼"、"情溢缠绵"等等。也是不可取的。

2. 语体

语言应与人物的身份相称。这篇小说基本上是从一个十一岁少年的视角展开叙述的,因此语言比较平实,句子也比较短。汉译文应体现出这种特点。有人将第二段中的 that girl he was to marry 译为"他将与之结为伉俪的姑娘",就不像是 Petey 会说的话。有人把第四段中的 There'll be few blankets there the equal of this one 译为"那里能与之媲美的毯子将

寥寥无几",把第十段中的 pretty wife 译成"娇妻",也都不像是爷爷对他十一岁的孙子讲话时会用的说法。

3. 褒贬和轻重

英语中同一个词往往既可带褒义,又可带贬义。是褒是贬,或不褒不贬,褒到什么程度,贬到什么程度,都要由上下文来定。有的译者把第五段中的 He'd pretended all along it was he that was wanting to go away 译成"他一直装腔作势,好像自己想去",这么译显然是不正确的。

小说开头一句话中的 sending ... away,译法形形色色,例如:"赶出家门","撵走","扫地出门","让……卷铺盖","让……滚蛋"等等,语气都嫌太重,其实原文只不过是"打发走、送走"的意思。第十段中的 an old nuisance (讨人嫌的老头儿) 有人译成"老不死的",最后一段中的 they were all there crying together,许多人译成"三人哭作一团",或"三人抱头痛哭",都嫌过甚其词了。而第三段中的 the bit of a boy,好些译者译成"小不点儿的男孩",口气又觉太轻,因为"小不点儿"强调的是"小",而 the bit of a boy 说的则是有点是个男孩子了,所以还是译成"半大不小的男孩"为好。

4. 方言

有些译者对原文的理解并不差,但不甚恰当地使用了大量的俚语方言,例如"唠唠","明儿前晌儿","甭说","这不是仨瓜俩枣的东西,花少不了"。"明天清早儿,把我这毯子一收拾,就走人喽","把这毯子绞成两半(或一豁两半)"等等。在原文并无什么方言色彩的情况下大量使用方言是不合适的,因为它造成了译文与原文在风格上的不等值。

5. 文化

源语中带有较强文化色彩的表达方式可以译成译语中不带文化色彩或仅带有较弱文化色彩的词语,而反过来却不行,因为它会歪曲源语信息的认知内容,给人以不伦不类的感觉。例如,"说曹操,曹操就到",可以译成Talk of the devil and he will appear。但 Talk of the devil and he will appear 不宜译成"说曹操,曹操就到"。再如把 When they'd washed up the supper dishes 译成"他们吃罢晚饭,收拾好碗筷";把 the moon 译成"玉兔";把 There'll be few blankets there the equal of this one 译成"打

着灯笼也难找到几条这样的毛毯"等等。这些用粗体表示的词语给中译文 罩上了一层原文所没有的中国文化色彩,因此是不宜于采用的。

6. 专名

专名的统一与规范化早已成为全世界关心的问题。国内外译界都已制定了一批较好的译名规范。我们只需要按国家制定的译名手册来翻译人名、地名。本文英文原文的作者 Floyd Dell,可按辛华编的《英语姓名译名手册》译成"弗洛伊德·德尔",有人译成"弗洛德·德尔",就丢掉了其中的一个音素。小说中的 Petey 是英语姓名 Peter 的爱称,不妨译为"小彼得"。

三、对翻译活动本质的认识

翻译是指用译语复制出源语信息"最切近与自然的等值体"(尤金·奈达语),它不同于编译,更不同于创作。译者对所译内容可以有(也应该有)自己的看法,但他绝没有权利把自己的看法、价值判断乃至想象加到译文里,使读者误以为它们出自原作者的笔下。一部分译者对这一点依然认识不清。例如,有人把第一段译成:"小彼得根本不相信他爹会做出这种事儿——要与爷爷分家。旁人闲言碎语,说他嫌弃老人,不孝不义;可小彼得至今不信。"有人把第二段中的 Dad was off seeing that girl he was to marry. He'd not be back till late, and they could sit up and talk 译成"爸爸去看他的心上人了,他们要在一起共赏良宵,谈情说爱"。有人把最后一整段译成"但是这不是离别的哭,这是祖孙三人确信他们不会分离而激动的哭"。所有这些显然都已超出了翻译的范畴,我们认为是不恰当、不可取的。

(集体讨论 柯平执笔)

The Colour of the Sky

Alfred Russel Wallace

天空的色彩

阿尔弗雷德·拉塞尔·华莱士

If we look at the sky on a perfectly fine summer's day we shall find that the blue colour is the most pure and intense overhead, and when looking high up in a direction opposite to the sun. Near the horizon it is always less bright, while in the region immediately around the sun it is more or less yellow. The reason of this is that near the horizon we look through a very great thickness of the lower atmosphere, which is full of the larger dust particles reflecting white light, and this dilutes the pure blue of the higher atmosphere seen beyond. And in the vicinity of the sun a good deal of the blue light is reflected back into space by the finer dust, thus giving a vellowish tinge to that which reaches us reflected chiefly from the coarse dust of the lower atmosphere. At sunset and sunrise, however, this last effect is greatly intensified, owing to the great thickness of the strata of air through which the light reaches us. The enormous amount of this dust is well shown by the fact that then only we can look full at the sun, even when the whole sky is free from clouds and there is no apparent mist. But the sun's rays then reach us after having passed, first, through an enormous thickness of the higher strata of the air, the minute dust of which reflects most of the blue rays away from us, leaving the complementary yellow light to pass on. Then, the somewhat coarser dust reflects the green rays, leaving

晴空万里的夏日,如果我们观察一下天空,且背向太阳,极目仰望,就会发现头顶上空的蓝色最纯净,最浓郁。靠近天边,色彩往往较暗淡,太阳周围的地方则略呈黄色。这是因为我们向天边望去时,目光要穿过一层极厚的低空大气层,其中布满颗粒较大的尘埃,反射出白光,这就冲淡了天际高空大气层的纯蓝色。在太阳附近,大量蓝光则由细微的尘埃反射回太空,这样,主要由低空大气层的粗粒尘埃反射到地面的光线,便带有浅黄色。不过,在日出日落时,由于光线到达地面需要穿过厚厚的大气层,这种反射效果大大增强了。只有在这种时候,我们才可以直视太阳,即使万里长空没有一点云彩,不见一丝雾霭。这就充分显示了低空尘埃的数量之大。但是太阳的光线终于到达了地面。它们先是穿过厚度极大的高空大气层,其中的细微尘埃把大部分蓝色的光反射掉了,让补色的黄光继续通行。然后,粗粒尘埃又反射掉绿色的光,让偏橙色的光继续通行;最后,部分黄色的光也反射掉,剩

a more orange-coloured light to pass on; and finally some of the vellow is reflected, leaving almost pure red. But owing to the constant presence of air currents, arranging both the dust and vapour in strata of varying extent and density, and of high or low clouds which both absorb and reflect the light in varying degrees, we see produced all those wondrous combinations of tints and those gorgeous ever-changing colours which are a constant source of admiration and delight to all who have the advantage of an uninterrupted view to the west and who are accustomed to watch for those not infrequent exhibitions of nature's kaleidoscopic colour painting. With every change in the altitude of the sun the display changes its character: and most of all when it has sunk below the horizon, and owing to the more favourable angles a larger quantity of the coloured light is reflected toward us. Especially when there is a certain amount of cloud is this the case. These, so long as the sun was above the horizon, intercepted much of the light and colour; but when the great luminary has passed away from our direct vision, his light shines more directly on the under sides of all the clouds and air strata of different densities; a new and more brilliant light flushes the western sky, and a display of gorgeous ever-changing tints occurs which are at once the delight of the beholder and the despair of the artist. And all this unsurpassable glory we owe to-dust!

下几乎是纯红色的了。不过,由于不断出现气流,把尘埃与水汽分层排列,广度不均,密度各异,加上高低空常有云层,不同程度地吸收并反射阳光,我们这才看到各种奇异的色调斑驳陆离,诸多绚丽的色彩变化万千;任何人只要有幸将西天的景致一览无余,只要有心观看大自然不时展现的那一幅幅瞬息万变的彩画,都会为之赞不绝口,喜不自胜。随着夕阳缓缓西坠,这种景观也不断变幻;尤其是在太阳沉入地平线之后,由于角度更加适宜,五颜六色的光就都反射到地面上来。遇有些许云雾,更是如此。本来,只要太阳还位于地平线之上,云雾便截住了不少阳光和色彩;而今太阳从我们的视野消失,阳光便更为直接地照射到密度各异的重重云霭与层层大气的底部;一片崭新的、更加灿烂的阳光染红了西天,一幅景观色彩绚丽,变化万千,观赏者固然赏心悦目,丹青手只好自叹莫及。而我们之所以能领略如此无与伦比的美景,全应归功于——尘埃!

(宋正华译)

【翻译评析】

这是一篇科普散文,作者是英国 19 世纪著名博物学家 Alfred Russel Wallace (1823—1913)。这篇文章讲述天空色彩变化的道理,深入浅出,饶有兴味。正如一位译者所说:"这是一篇非常精彩的科普性散文,作者由于具有丰富的科学知识和深厚的文学功底,所以文章篇幅虽短,却写得文采斐然,流丽酣畅,融议论、抒情于一体,烩知识性、趣味性于一炉,妙手偶得,浑然天成。"还有一些译者认为,这篇英文原文的精彩处还在于:文章篇幅虽短,生词也不多,但是长句多,理解不易,还涉及科普知识,所以有一定的难度,这对锻炼大家的翻译能力起到了很好的作用。

我们认为,正确的理解是搞好翻译的关键和评价译文优劣的首要标准。翻译科技方面的文章尤其如此。有些译者认为,要正确地理解并翻译科技文章,只需具备有关专业的知识并查清专业词汇,就不难了,其实并不尽然。

请看一个例子:

... all who have the advantage of an uninterrupted view to the west and who are accustomed to watch for those not infrequent exhibitions of nature's kaleidoscopic colour painting.

对这一段文字的内容,相当多的人认为说的是两部分人,所以译成"所有那些……的人以及那些……的人……"这是错误的理解。从语法结构上看,两个由 who 引导的关系从句,由并列连词 and 连接起来,修饰的是同一个代词 all (所有人)。从意思上讲,前一个关系从句讲这些人所具备的观景条件(他们有条件把西边天空一览无余),后一个关系从句讲他们的主观态度(他们惯于翘首等待大自然展示其并非罕见的缤纷画卷),所以这句话指的是一切有条件把西边天空一览无余并惯于翘首等待大自然展示其并非罕见的缤纷画卷的人。有些译者认为这段话指两部分人,可能是由于第二个关系从句和被它修饰的代词 all 相隔较远,因而没有弄清它们之间的修饰关系,结果错认为第二个关系从句指的是另一部分人了。

再看一个例子:

But owing to the constant presence of air currents, arranging both the dust and vapour in strata of varying extent and density, and of high or low clouds ... we see produced all those wondrous combinations of tints and those gargeous ever-changing colours ...

有的译者将前一部分译为:"由于大气中时时存在着气流,使尘埃与水蒸气形成范围与密度不等的空气层,形成高空或低空的云层"。

上述译文中"形成高空或低空的云层"是与原文意思不一样的。这样译的原因,似乎是译者认为 of high or low clouds 与 of varying extent and density 并列,均修饰名词 strata。粗粗一看,似有道理。但仔细研究起来,便觉不妥。因为 high or low clouds 是表示实物的具体名词,而 extent and density 是表示抽象概念的抽象名词,并非同一类名词,一般不会并列,在科技文章中尤其如此,再说,of high or low clouds 与 of extent and density 紧紧相邻,如有并列关系,中间一般也不会用逗号。我们如进一步观察就可发现,of high or low clouds 应与 of air currents 并列,由 and 连起来,一同修饰名词 presence。high or low clouds(云)与 air currents(气流)均为表示同类实物的具体名词,分别作两个介词 of 的宾语,由此形成的两个介词短语由 and 连接,这是顺理成章的。因此,这一段的意思是说,由于有气流的存在和高低空云的存在,使我们得以看到天空上的种种绚丽色彩。有人之所以分析错误,可能是因为 of high or low clouds 离被修饰的名词 presence 较远,中间又有一些词语将两者隔开。

以上两个例子使我们看到定语与被其修饰的名词或代词如果相距较远,中间又有一些词语将它们隔开,就容易弄不清句子结构,造成一些错误的理解。这是在翻译科技文章时特别要注意的。

下边再来看看文章的第一句:

If we look at the sky on a perfectly fine summer's day we shall find that the blue colour is the most pure and intense overhead, and when looking high up in a direction opposite to the sun.

这句话大致有两种译法。一种译法为:"在晴空万里的夏日,仰望天穹,我们就会发现头顶正上方的蓝色是最纯净、最深邃的,与太阳相对方向的天顶也是如此。"另一种译法为:"在夏天的一个晴朗无云、碧空万里的日

子里,如果我们背对太阳,仰望天穹,就会发现头顶上那方蓝天颜色最为清 湛、浓郁。"

这两种译法的区别在于,前一种译法认为天空有两处最蓝,而后一种译法则认为天空最蓝的只有一处。之所以产生这种理解上的差异,主要是对 and when looking high up in a direction opposite to the sun 这一分句的理解不同。我们认为,这里的 and 应作"而且"解,后边跟的是一种附加成分(appended element),表示一种补充说明,说明看天时的方向(背向太阳)和方式(向上仰望),而不是表示天空上的一个位置,因此句子说的天空最蓝的地方应为一处。另外,从道理上讲,天空最蓝的部分也只有一处,不会同时有不同的两处。因此第一种译法是不正确的。第二种译法意思是对的,但没有将原句中附加成分的补充说明的意思表达出来。要表达出这种意思,这句话似可译为:"在晴空万里的夏日仰望天穹,而且背对太阳向上望去的话,就会发现头顶上那方蓝天颜色最为纯净、浓重。"

造成理解错误的原因,除了对句子结构没有搞清楚之外,就是对一些词的意思没有弄明白。值得注意的是,出问题多的倒不是一些技术性强的科技词汇,反倒是一些常用的词有时会被理解错误。

例如倒数第二句里 which are at once the delight of the beholder and the despair of the artist 中的 at once 是个很常用的词组,很多人译成"立刻"、"顿时"、"霎时"等,殊不知这里的 at once 和后边的 and 有关系,表示"既……又……"的意思,例如:The book is at once interesting and instructive (这本书既有趣又有益)。这句话里的 at once … and …就是表示"既……又……"的意思,而没有"立刻"、"顿时"、"霎时"等意思。

又如,同一句中 despair 一词也是较常见的,有些译者译为"感到绝望"、"倍感失望"、"悲伤"、"惆怅"、"心灰意冷"、"无可奈何"等等,都没有把原意译出来。其实那意思是说艺术家感到自己无力将此美景描绘出来而感叹不已。有些译者将 despair 译为"抚笔兴叹"、"自叹技穷"等等,是将其内涵译出来了。

再有,opposite 也是一个很普通的词,但不少人将 looking high up in a direction opposite to the sun (背向太阳看) 译成"对着太阳看"就大错特错了。究其原因,就是 opposite 有一个意思是 facing (对着),如 he sat

opposite me (他坐在我对面,他对着我坐),还有一个意思是 contrary (相反),如 in the opposite direction (朝相反方向)。有些人只知其一不知其二,翻译出来就适得其反了。

又如 strata 是 stratum 的复数形式,有人译成"一层"当然就不对了。 之所以产生这个错误,显然是这些译者疏忽了,或者只看该词后面没有 s 就误认为是单数形式了。其实我们只需勤查一查词典,许多错误是完全可 以避免的。

在翻译表达方面有一个问题想提出来讨论一下。有人提出,由于科普文章译出来难懂,翻译时可以做一些详细的说明。我们想就这个问题提出一些看法。

我们认为,如果感到原文难懂,加些说明讲解,作为编译是无可厚非的。但如果是翻译,那么可在有些地方加上注解,比如人名(如本篇作者Wallace)、地名、历史事件、风俗习惯等,或在有些地方略加些说明。但许多地方是不宜增加词句或其他内容的。例如,有位译者在翻译 But the sun's rays then reach us 时译成"日出日落时,太阳光是经过了遥远遥远的旅途才到达我们地球上的"。将 then 根据上文译成"日出日落时"是可以的,但在后边加上"经过遥远遥远的旅途"是没有必要的,甚至还会引起误解。还有一位译者将 a good deal of the blue light is reflected back into space by the finer dust 译为"大量波长较短的蓝光被微细的尘埃反射回太空",其中加上了"波长较短的"几个字,作为编译这是可以的,但在翻译中这种做法就不足取了。

(集体讨论 王嘉龄、肖祖芳执笔)

Han Suyin's China

韩素音笔下的中国

Han Suyin

China: her size roughly that of Canada or the United States. Her population one billion one hundred million, 22 per cent of the planet's human beings.

China: very young, 60 per cent of the Chinese under 25 years of age. Very old, millennia of accumulated and still potent history, pride of remembered greatness motivating her march towards the new technological era which is changing the world, and changing her.

China: her history not unitary, but made up of many histories; as she is made up of many different peoples, altogether 56 nations. Yet she is a oneness, coherent, whole. THE GREAT WITHIN.

There is a China of the plains, easily travelled, a tourist delight. Here are the wealthiest, the most advanced metropolises: Beijing, Tianjin, Shanghai, Nanjing, Guangzhou ... fertile alluvial lowlands which seem vast, yet are less than 15 per cent of her total territory. And China's arable, cultivable acres make up only seven per cent of the world's total acreage. On this she feeds almost a quarter of the world's people. A prodigious achievement!

This China of the plains stretches from Manchuria to Hong Kong; most of it lies eastwards, with easy access to the ocean. Here both urban and rural areas have greatly profited from the recent economic reforms. Most of

中国面积大致相当于加拿大或美国,人口十一亿,占全球人口的百分之二十二。

中国非常年轻,百分之六十的中国人年龄在二十五岁以下。中国又非常古老,具有数千年累积起来、现仍具有强大影响的历史,对往昔文明鼎盛的自豪激励着她迈步走向新技术时代。这个时代正在改变世界、改变中国。

中国的历史并不是一部单一的历史,而是由许多部历史组成,因为中国是由许多不同的民族组成的——总共有五十六个民族。然而她却是一个紧密完整的统一体。

真是一个伟大的、自成一统的国家。

中国的一部分地区是平原,旅行便利,为游览胜地。这里有最富庶、最先进的大都市:北京、天津、上海、南京、广州……肥沃的冲积平原似乎广阔无边,而实际还不到总领土的百分之十五。中国的耕地面积只占世界耕地总面积的百分之七。她凭这么少的耕地却养活了几乎占世界人口四分之一的人,真是一个了不起的成就!

中国平原地区从满洲一直延伸到香港,多半位于东部,临近海洋。新近的经济改革使这里城乡地区都受惠匪浅。多数外资企业、经济特

the foreign investments, the special economic zones, the new industrial plants, are sited here. Here are the skills, the manpower, the markets, the communication network. Most of the universities are also here, and more than 80 per cent of the population. Prosperity is evident—over 60 per cent of new houses in the villages, over 20 per cent of families with television installed in the last ten years, large new apartment houses for urban dwellers, modern hotels ...

But there is the other China, 85 per cent of the total surface of the land. This China is not easily visited, for communication is still a problem. It stretches in an immense bow from North to South, and in it live, besides the "typical" Chinese, who call themselves the Hans, fifty-odd other races or ethnic groups, called "national minorities". These hark back to China's very beginning. With them the Hans both warred and traded; co-existed, intermarried or ostracized, for nearly 5,000 years.

This other China has many mountain ranges, thousand kilometre long chains stretching from west to east dividing the land into enclosed plateaus and basins whose rivers never reach any sea. It has many deserts; more than a million square kilometres of deserts—almost 15 per cent of her total area of nine million six hundred thousand square kilometres. It has immense grasslands and steppes, oases and salt lakes, jungles and troughs lower than the Dead Sea in Palestine.

This China we must know in order really to know China. It is this conglomerate of many nations, mosaic of peoples, languages and customs, which shaped Chinese culture as we know it today and it is in developing and modernising this area that her future lies.

North, Northwest, Southwest ... for administrative purposes, this other China, nearly seven million out of the nearly ten million square kilometres of the land, is conveniently divided into regions, each one holding several 区、新兴工厂都在这一地区。这里拥有先进的技术、充足的人力、广大的市场和发达的交通网络。多数大学也在这里,还有这个国家百分之八十以上的人口。繁荣景象是显而易见的——农村百分之六十以上的房屋是新建的,百分之二十以上的家庭在过去十年中添置了电视机,城市居民住上了宽敞的新公寓,还有现代化的旅馆……

但是中国还有另外一部分,占国土总面积的百分之八十五。中国的这一部分出入不便,因为交通仍然是一个问题。它由北向南伸展,构成一个巨大的弓形,其中除了自称汉族的"典型"中国人之外,还居住着另外五十几个民族或种族,称为"少数民族"。这些少数民族早在中国形成之初就已存在。将近五千年间,汉族和少数民族既有战争又有贸易,或与之共存,或与之通婚,或相互排斥。

中国的这一部分有许多山脉,一座又一座绵亘千里,由西向东伸展,把土地分隔成一个个山峦环抱的高原和盆地,其中河流一向不通大海。这里有许多沙漠,沙漠面积有一百多万平方公里——几乎占国土总面积九百六十万平方公里的百分之十五。还有一望无际的草地和大草原,有绿洲和盐湖,有丛林和比巴勒斯坦的死海还低的地槽。

我们要真正了解中国,就必须了解中国的这一地区。正是这个不同民族、语言、风俗荟萃的多民族聚集体,形成了今天我们所知道的中国文化。中国的未来就在于这一地区的发展和现代化。

中国的这一地区在将近一千万平方公里的国土中占了近七百万平方公里,为了行政管理方便划分为华北、西北、西南等几个区域,每个区域各拥有若干省份。在过去三十年中,我曾数次徒步、骑马或乘吉

provinces. I have walked, ridden, jeeped, explored this China several times in the course of the last three decades. I have learnt the local names of mountains, rivers, deserts; for everything here has two names, the Han Chinese name, and the name (or names) given by the national minorities which inhabit the area.

Mountains: the majestic Altai, whence came thudding on thick-legged Mongol ponies so many nomad hordes. The Bogden or Heaven's mountains, sitting in vast skirts of their own crumbled stone. From their slopes flow streams feeding the oases strung along the rim of inland deserts. The Kunlun and the Karakoram, the Pamir and the Himalayas—here Mount Everest is known as Chomolungma.

Deserts: the stone deserts of the Gobi and the Ordos, the Tanguli and the Kurban Tungu and the dreadful Taklamakan.

Plateaus and basins: Dzungaria and Tarim and Tsaidam, and the Roof of the World, the immense plateau of Tibet.

普车考察过中国的这个地区。我学到了不少山脉、河流、沙漠的本地名称,因为这里所有的东西都有两个名称,一个是汉名,另一个是居住在当地的少数民族给起的名称。

山脉:有巍峨的阿尔泰山,当初不知有多少游牧部落在那边登上 腿脚粗壮的蒙古马,轰隆隆一路奔来;有博格多山,又称天山,坐落在 山崩地裂造成的广阔地段,从山坡上淌下条条溪流,源源注入内地沙 漠边缘上的一连串绿洲之中;还有昆仑山脉和喀喇昆仑山脉、帕米尔 山脉和喜马拉雅山脉——这里把埃非尔士峰叫作珠穆朗玛峰。

沙漠:有戈壁滩和鄂尔多斯沙石滩,有腾格里沙漠和古尔班通古特沙漠,还有那令人生畏的塔克拉玛干沙漠。

高原和盆地:有准噶尔盆地和塔里木盆地,有柴达木盆地,还有"世界屋脊"——辽阔的西藏高原。

(邹海波译)

【翻译评析】

本文是经韩素音女士同意从她的一本同名画册的前言中节选而来的。

这篇文章概述了中国的人文历史、地理风光、经济发展、城乡新貌,字 里行间流溢出作者对中国悠久文明的热爱、锦绣河山的赞美、建设成就的 讴歌、美好未来的希冀。

这篇文章语言明晰,风格隽美。全文有述,有评,有数,有据,有景,有情,短短篇幅便写尽了博大神州的万千气象,堪称述介文章之佳品。但要译好这样一篇文情并茂的佳作,又确非易事。

翻译始于理解。理解就是对原作的语义解析,亦即西方译论所谓的 decoding。

现代语义学认为:一篇文章的意义是多种意义的综合,包括词汇意义 (所指意义与关联意义)、语法意义、语境(上下文及通篇)意义、书写形式意 义、逻辑意义、社会文化意义等。因此,我们在解析原作的语义时,就须分析 并综合上述各种意义,方能获得科学、全面、准确的理解。

下面对原文一些词句的理解问题做一些分析。

1. Here are the skills, the manpower, the markets, the communication network.

对这句的理解,关键在于其中的四个 the。这里的 the 不是表示一般的"定指"意义,而是表示 the best, the most 这类的强势意义。the 的这类强势意义,可从下列一则典故中得到佐证。

18世纪英国的一位大演说家、国会议员 Charles James Fox 在称赞 当时的另一位大演说家、内阁首相 William Pitt 时,说过这么一句话:

I am never at a loss for a word; Pitt is never at a loss for the word.

这里的 a word 即 a suitable/good word,而这里的 the word 即 the most suitable/best word.

不少译者由于不了解 the 的这一强势用法,把这个句子译成了一句

轻描淡写的话:"这里有技术、有劳力、有市场、有交通网络。"

有的译者看来对 the 的强势用法有所了解,但从译文来看,似乎理解得仍不充分:"这里有雄厚的技术、有充足的人力、有广大的市场、有发达的交通网。"

依照 the 的强势意义,这句可解释为: Here are the best and most of China's skills, manpower, markets and communication network。因而可以译为: "这里有中国最雄厚的技术、最充足的人力、最广大的市场、最发达的交通网。"

2. This China is not easily visited, for communication is still a problem. 句中的 communication,有的译者理解为"通讯",有的理解作"交通"。communication 可以指"通讯",也可以指"交通",这须依据语境意义来确定。

在本句中,前面说的是去中国西部旅行不便,其原因当然是"交通"问题。所以本句中的 communication 应理解为"交通"。

联系到上述例 1 中的 the communication network, 其中的 communication 仍宜作"交通"理解,因为句中所说的"技术"、"人力"、"市场"都与"经济活动"有关,而"经济活动"也离不开"交通"。

当然,"通讯"与"旅行"及"经济活动"也有重要关系,尤其是在技术发达的今天。因此,上述两句中的 communication,如果理解为一词双义,译为"交通、通讯"亦未尝不可,但若只说"通讯",不提"交通",那就不妥了。

3. THE GREAT WITHIN.

这是个仅有三个单词的单部句,确有些费解。有多种不同译法,较典型的有以下这些:

- ①"一个统一的中央大国。"
- ②"她真有博大的胸怀。"
- ③"一个伟大的统一体。"
- ④"这是多么伟大的凝聚力。"
- ⑤"这就是中国伟大之所在。"
- ⑥"多么伟大的内涵啊!"
- ①"一个伟大的民族大家庭!"

⑧"包罗万象的整体。"

理解这句意思的关键是 within 这个词。根据 Webster's Third New International Dictionary, within 的意思是 inner or enclosed place or space, 亦即"内部"或"围合之地"。根据以上这个释义以及本句所在的语境意义,within 的基本意思可以解释作: enclosed country 或 enclosed entity。

本句中的 the 的意思也须做一番分析。我们以为这里的 the 是强调 "特别",表示"独特"(special,unique)的意思。这个含义,也与全句大写所表示的强调"特别","独特"的意义相吻合。

综合以上对 within 及 the 的意义分析,我们可以对这个句子做这样的理解:A (specially,uniquely) great enclosed country。如果用汉语来表述,那就是:"一个伟大的、自成一统的国家。"

当然,汉语译法,从直译到不等程度的意译,可以不拘一格。所以,上列八种译法中的③、⑦基本上是符合原意的,⑥也算大体符合,其余译法在意义上就差得远一些了。

补充一点,从符号学的角度来看,全句英文字母都用大写,表示了强调"特别"、"独特"的意思。这个强调意义,在表达时也宜借助译语的相当形式予以体现,例如可以采用粗体字,也可以采用添加着重号的形式。

综上所述,这句可以译作:"一个自成一统的伟大国度。"

翻译归结于表达,就是用译语重现原作,亦即西方译论所谓的 encoding。

表达须以对原意的正确理解为前提,以对译语的纯熟掌握为条件,以对原作的忠实再现为原则。

前面已经谈及译者在理解方面的一些典型问题,这里我们谈谈在译语运用方面的一些突出问题。

我们先来谈谈一些汉语运用方面的弊病:

- 1. 生造词语,例如:
- ①"广袤无亘"——应为"广阔(袤)无垠"。
- ②"满眼沙碛的戈壁"——可以说"满目"而不可以说"满眼",这里宜

作"一望无际的沙石戈壁"。

- ③"四蹄发达的蒙古矮马"——汉语里只有"四肢发达","四蹄发达"则不通。
- ④"她的历史不是一条单项式"——"一条单项式"纯属生造,不知所云。
 - 2. 不合汉语习惯的生硬译法,例如:
- ①There is a China of the plains, easily travelled, a tourist delight. (这 里有一个平原的中国……)

This China of the plains stretches from Manchuria to Hong Kong... (这个平原中国……)

以上两句中的译法"一个平原的中国"、"这个平原中国",完全生搬英语的名词词组结构,在汉语里则违背了习惯用法,宜改作:

"中国有一部分平原地区……"

"中国的平原地区……"

②But there is the other China …(但是还有另一个中国存在着……)
This other China has many mountain ranges …(这另外个中国……)
以上两句中的"另一个中国"、"这另外个中国",同样不合汉语习惯,
育改作:

"中国的另一部分……"

"中国的这一部分……"

③China: her history not unitary, but made up of many histories; as she is made up of many different peoples, altogether 56 nations. (中国的历史并非是单一的,而是由许多历史构成的,正如它是由五十六个不同的民族所组成的一样。)

句中的"正如……的一样",同样是生搬英语句法,不合汉语习惯,读来非常别扭。其中的 as 也理解错了,应是"因为"而不是"正如"。所以此句宜改为:"中国:她的历史不是单一的,而是多元的,因为中华民族是由五十六个民族构成的。"

由此可见,缺乏对译语纯熟掌握这个条件,不能用规范、地道的译语来表达,就不可能指望有好的译文。

现在我们再来谈谈忠实再现原作的问题。

忠实地再现原作,是表达(也就是翻译)的根本原则,也可以说是唯一的原则。"再现"原作,不仅包括再现原作的意思,而且包括再现原作的形式、文体、风格等各个方面。因此,要求忠实地再现原作,就是要求译作在意义、形式、文体、风格等各个方面都尽可能地达到中国译学上所谓的意同、形似、神似、化境。

下面我们着重谈谈在再现原作的意思与风格两个方面所出现的问题。

1. 再现原作意思方面的问题

对于再现原作意思的要求可以归结为三条:不增、不减、不改。翻阅来稿.我们发现对原作意思的"增"、"减"、"改"这三种情况都有发生。

"增",例如:

①With them the Hans both warred and traded (汉族与少数民族, 既有残酷的战争,又有友好的往来)

译文中的"残酷的"、"友好的"都是译者增添进去的。当然,"战争"总量"残酷的","贸易"(译者译作"往来")亦需要"友好的"关系,但是有没有复用词语表达这两种特性,仍有语义学上的差别。此处原文既然没有使用有关的词语,译文亦宜不用,以求忠实。

② whence came thudding on thick-legged Mongol ponies so many nomad hordes (当年那许多骑蒙古粗腿壮马、挥舞刀剑的蒙古游牧部落就来自这里)

译文中增加了原文中没有的"挥舞刀剑"。这一增添,不仅导致了"量" 变,还导致了"质"变——这些部落人不是在"游牧"而是在"打仗"。

"减",例如:

③There is a China of the plains, easily travelled, a tourist delight. (中国的平原部分,是旅游者的乐土。)

译文中减去了 easily travelled (交通便利),这当然是不可取的。

"改",例如:

(4) in it live, besides the "typical" Chinese, who call themselves the

Hans, fifty-odd other races or ethnic groups, called "national minorities" (这里除汉族外,还生活着五十多个少数民族)

译者把 the "typical" Chinese, who call themselves the Hans(自称为汉族的"典型的"中国人)删改为"汉族"。殊不知这样一改便改变了原文的"外国人视角",导致了"信息失真",违背了忠实于原意的原则。

以下一例,则是集"增"、"减"、"改"之大成,成了林琴南式的"翻译创作"了。

⑤China: her history not unitary, but made up of many histories; as she is made up of many different peoples, altogether 56 nations. Yet she is a oneness, coherent, whole. THE GREAT WITHIN. (中国,五十六个民族,历史沧桑,充满荣辱兴衰。然而,中国依然是中国——团结一致,统一完整。这就是中国伟大之所在。)

应该说,译文的语言优美,文笔流畅,然而在意义上与原文相去甚远了,以忠实性原则衡量,自然不合要求。

忠实于原作意思的原则是不可动摇的;即使原作内容有误,译者仍须 照译不误。此篇原文中就存在个别知识性误差,例如:

It has ... troughs lower than the Dead Sea in Palestine. (中国有……比巴勒斯坦的死海更低的地槽。)

据《辞海》载:巴勒斯坦的死海水面低于地中海海面三百九十二米,最深处达三百九十五米,是世界陆地的最低处;而我国的最低处是新疆吐鲁番盆地南部的艾丁湖,湖面低于海平面一百五十四米。由此可见,原文的说法有误。但是译者仍应照译,因为译者的角色是"传书人"而不是"捉刀人"。

忠实于原作意思的原则并不意味着要求译文在任何一个细节上都须 机械地与原文对应。文章标题的翻译就是一个突出的例子。标题可以做微 观对应(标题对标题)翻译,也可以做宏观对应(标题对全篇)翻译。这两种 做法在实践中都不乏先例,例如:

Uncle Tom's Cabin—《汤姆叔叔的小屋》(微观对应)—《黑奴吁天录》(宏观对应)

根据标题翻译的特殊性,我们认为以下两类对标题"Han Suyin's China"的译法,都是可以的:

第一类,微观对应译法.

"韩素音的中国"

"韩素音之中国"

第二类,宏观对应译法:

"韩素音话中国"

"韩素音笔下的中国"

"韩素音眼中的中国"

在上述两类译法中,第二类宏观对应译法比第一类微观对应译法意思更加明确,表达更加自然,为更佳选择。

有些译者的译法,在微观上或宏观上多不能妥帖地对应原作,所以不合适,例如:

"韩素音在中国"

"韩素音心目中的中国"

2. 再现原作风格方面的问题

如果说再现原作的意思已经很不容易,那么要再现原作的风格就更加困难了。然而翻译的忠实性原则同样要求译文须忠实地再现原作的风格,从而使译文做到与原文"神似"。

转素音女士的这篇文章可谓情感文辞并茂,淡妆浓抹相宜。忠实再现原作的风格就要求译文也具备这样一些风格特征。下面就来分析一下在再现原作风格方面存在的一些问题。

①关于再现原文简约明快的特征,例如:

With them the Hans both warred and traded; co-existed, intermarried or ostracized, for nearly 5,000 years.

这里作者只用了五个并列的动词,便干净利落地概括了五千年来汉族与少数民族之间种种复杂的关系。然而,有些译文则显得拖泥带水,语句冗长,失去了原作简约明快的特征,例如:"近五千年来,汉人既同他们发生过战争,又同他们做过贸易,与他们并存,或有过联姻,或有过断交。"为再现原作风格,这句可改为:"近五千年间,汉族与他们有过征战、通商、共处、联姻、相斥等种种经历。"

②关于再现原文音韵优美的特征,例如:

From their slopes flow streams feeding the oases strung along the rim of inland deserts.

这句采用了两组元音谐音 (assonance):/ou/,/ou/,/i:/,/i:/,两组相间的头韵 (alliteration):/f/,/s/,/f/,/s/,/f/,以及鲜明的节奏,从而在音韵上形象地表现了"流水潺潺,蜿蜒曲折"的生动景象。可试译如下: "条条溪水,潺潺而下,滋润着镶嵌于内陆沙漠边缘的片片绿洲。"

限于篇幅与水平,我们仅举出以上几个例子,提出我们的管见,供读 者参考。

(集体讨论 周式中执笔)

Trust

信任

安迪·鲁尼

Andy Rooney

Last night I was driving from Harrisburg to Lewisburg, Pa., a distance of about eighty miles. It was late, I was late and if anyone asked me how fast I was driving, I'd have to plead the Fifth Amendment to avoid self-incrimination. Several times I got stuck behind a slow-moving truck on a narrow road with a solid white line on my left, and I was clinching my fists with impatience.

At one point along an open highway, I came to a crossroads with a traffic light. I was alone on the road by now, but as I approached the light, it turned red and I braked to a halt. I looked left, right and behind me. Nothing. Not a car, no suggestion of headlights, but there I sat, waiting for the light to change, the only human being for at least a mile in any direction.

I started wondering why I refused to run the light. I was not afraid of being arrested, because there was obviously no cop around, and there certainly would have been no danger in going through it.

Much later that night, after I'd met with a group in Lewisburg and had climbed into bed near midnight, the question of why I'd stopped for that light came back to me. I think I stopped because it's part of a contract we all have with each other. It's not only the law, but it's an agreement we

昨晚,我驱车从宾夕法尼亚州的哈里斯堡赶赴刘易斯堡,其间约有八十英里的路程。夜幕已笼罩着大地,我动身又晚了,要是有人问我车开得有多快,我就得根据《美国宪法修正案》第五条不予问答,以免自证其罪。在狭窄的公路上,我的车几次被慢慢爬行的货车挡在后面,左侧是一条严禁超越的白色实线,急得我把拳头握得紧紧的。

我正驾车行驶在一条畅通的公路上,前面出现一个有交通指示灯的十字路口。当时公路上就我一人。我的车刚驶近路口,红灯就亮了,我赶紧刹住了车。我环顾四周,什么也没看到,没有一辆汽车,连车灯的影子也没有。尽管如此,我还是一直端坐着,等待指示灯的转换。至少在周围一英里范围内,就我一人。

我开始琢磨起自己为什么不肯闯红灯这个问题来。我并不是害怕被抓住,因为周围根本没有警察,即使闯红灯也不会有什么危险。

当晚在刘易斯堡会见了不少人,半夜时分我才上床。夜深人静,我仍久久不能入睡,自已为什么不肯闯红灯这个问题又一次回到我的脑海中。我想我之所以遇红灯而停车,是因为这是我们大家彼此之间契约的一部分。它既是法律的规定,也是我们共同的协议。

have, and we trust each other to honor it: we don't go through red lights. Like most of us, I'm more apt to be restrained from doing something bad by the social convention that disapproves of it than by any law against it.

It's amazing that we ever trust each other to do the right thing, isn't it? And we do, too. Trust is our first inclination. We have to make a deliberate decision to mistrust someone or to be suspicious or skeptical. Those attitudes don't come naturally to us.

It's a damn good thing too, because the whole structure of our society depends on mutual trust, not distrust. This whole thing we have going for us would fall apart if we didn't trust each other most of the time. In Italy, they have an awful time getting any money for the government, because many people just plain don't pay their income tax. Here the Internal Revenue Service makes some gestures toward enforcing the law, but mostly they just have to trust that we'll pay what we owe. There has often been talk of a tax revolt in this country, most recently among unemployed auto workers in Michigan, and our government pretty much admits if there was a widespread tax revolt here, they wouldn't be able to do anything about it.

We do what we say we'll do; we show up when we say we'll show up; we deliver when we say we'll deliver; and we pay when we say we'll pay. We trust each other in these matters, and when we don't do what we've promised, it's a deviation from the normal. It happens often that we don't act in good faith and in a trustworthy manner, but we still consider it unusual, and we're angry or disappointed with the person or organization that violates the trust we have in them. (I'm looking for something good to say about mankind today.)

I hate to see a story about a bank swindler who has jiggered the books to his own advantage, because I trust banks. I don't like them, but I trust

我们不闯红灯,而且我们都相信人人都会遵守这一协议。和大多数人一样,我之所以不去做坏事,主要是依据不赞成这样做的社会惯例,而不是依据任何反对这样做的法律。

我们大家一向彼此信任,相信他人会做社会公德所倡导的事情, 这着实令人惊奇,是不是?然而我们的确是这样做的。信任是我们固有 的心理倾向。当我们对家人表示不信任,或者对某件事情持怀疑态度 时,我们往往需要认真思考才能做出决定。这种不信任感并不是自然 而然地在我们脑海中产生。

这的确是令人非常欣慰之事,因为我们的整个社会体系依赖于人们的相互信任,而不是相互猜疑。如果我们在大部分时间里不能相互信任,那么,我们享有其利益的整个社会体系就会崩溃。在意大利,政府很难收到税款,因为很多人明目张胆地不缴所得税。在美国,国内税务局也做出了姿态说要执行法律,但政府主要还得靠信任,相信公民会依法纳税。在美国时常听到有人扬言要抗税,最近声言抗税的是密歇根州的一些失业汽车工人。我们的政府也完全承认,如果"抗税"在全国蔓延,政府将毫无办法。

我们说做的事一定会做,我们说来就一定会来,我们说送货就一定会送货,我们说纳税就一定会纳税。在这些事情上我们都彼此信任。如果我们没有做我们许诺的事情,那只是异常情况。我们做事不够诚实、有负信任的情况时有发生,但我们仍然认为那不是正常现象,而且对那些违背了我们对其信任的组织或个人,我们会感到愤慨或失望(今天我正在寻找人类某些好的品质去说说)。

我讨厌看到关于银行营业人员为骗取顾客的存款而篡改账目的报道,因为我信任银行。我并不喜欢它们,但我信任它们。我不会总去

them. I don't go in and demand that they show me my money all the time just to make sure they still have it.

It's the same buying a can of coffee or a quart of milk. You don't take the coffee home and weigh it to make sure it's a pound. There isn't time in life to distrust every person you meet or every company you do business with. I hated the company that started selling beer in eleven-ounce bottles years ago. One of the million things we take on trust is that a beer bottle contains twelve ounces.

It's interesting to look around and at people and compare their faith or lack of faith in other people with their success or lack of success in life. The patsies, the suckers, the people who always assume everyone else is as honest as they are, make out better in the long run than the people who distrust everyone—and they're a lot happier even if they get taken once in a while.

I was so proud of myself for stopping for that red light, and since no one would ever have known what a good person I was on the road from Harrisburg to Lewisburg, I had to tell someone.

银行让营业员把我的存款拿出来看看,以弄清他们是否还拿得出这笔款。

买一听咖啡或一夸脱牛奶也一样,你并不把咖啡拿回家后称一下,看它是不是一磅。在生活中你没有时间去怀疑遇到的每一个人,或与之做生意的每一家公司。几年前,我对一家开始出售瓶装啤酒只有十一盎司的公司非常厌恶,因为我们千千万万个深信不疑的事情之一就是每瓶啤酒应装十二盎司。

环顾一下周围的人,并就他们对别人信任与否同其生活成功与否加以比较,是很有趣的。那些容易上当受骗的人,那些总是以为别人都是和自己一样诚实可靠的人,结果比那些对谁都不相信的人更容易取得生活上的成功。他们的生活要幸福得多,尽管他们有时会受到欺骗。

我为自己昨晚没闯红灯感到非常自豪。由于没有人知道在从哈里斯堡至刘易斯堡的路上我是一个多么好的人,我得把它写出来公之于众。

(张天光译)

【翻译评析】

人们大致都有这样的看法:翻译的关键在于理解。的确,每个国家都有自己独特的文化,许多对本国人民不言而喻的东西,对另一个国家的人民来说往往难以理解,而望文生义,常使译文不够确切甚至有误,例如:

1. It was late, I was late and if anyone asked me how fast I was driving, I'd have to plead the Fifth Amendment to avoid self-incrimination.

句中的 the Fifth Amendment,国内双语词典一般译为"美国宪法第五修正案",这种译法似可商榷。下面先来看看 the Fifth Amendment 的全文:

AMENDMENT V (1791)

No person shall be held to answer for a capital, or otherwise infamous crime, unless on a presentment or indictment of a Grand Jury, except in cases arising in the land or naval forces, or in the Militia, when in actual service in time of War or public danger; nor shall any person be subject for the same offence to be twice put in jeopardy of life or limb; nor shall be compelled in any criminal case to be a witness against himself, nor be deprived of life, liberty, or property, without due process of law; nor shall private property be taken for public use, without just compensation. (试译如下: "非经大陪审团提出控告或起诉,人民不获死罪或不名誉罪,但在陆海军中,或于战时或紧急关头现役民团中发生的案件,不在此限;已因同一罪行受惩处者,不得使其受到两次生命或肢体的威胁;不在任何刑事案件中强迫被告自证其罪;未经正当法律程序,不得剥夺人民生命、自由或财产;如无合理赔偿,私有财产不得据为公有。")

我们知道,1787年通过并在1789年生效的美国宪法,只有序言和正文七条,其中并没有保障公民权利的条款。在广大人民群众和以杰斐逊为首的资产阶级民主派的强烈要求下,在法国资产阶级革命的影响下,1791

年美国首次通过了宪法修正案前十条,即所谓的 the Bill of Rights。美国宪法的这种修改,不是在某一条文中加以修正或补充,而是采用原文不动,把修正内容增补于后的方式。所以,the Fifth Amendment 译成"《美国宪法修正案》第五条"更妥。因为译成"美国宪法第五修正案",有可能使人理解为"美国宪法第五次修正案"或"美国宪法第五条修正案"。事实上,美国宪法第五条是谈宪法修正的程序,而首次通过的宪法修正案前十条中的第五条,在内容上却与之无关。

还须指出的是,《美国宪法修正案》第五条中的 nor shall be compelled in any criminal case to be a witness against himself, 主要是反对非法审讯和逼供,让被告在受审时有权保持沉默,而鲁尼所说的"要是有人问我车开得多快,我得援引《美国宪法修正案》第五条以免自证其罪",实际上暗示他开车超过了规定的时速,这自然是一种诙谐的说法。

2. a solid white line

按照美国的交通规则,这是一种 No Passing Line,有的州用的是黄色实线(a solid painted yellow line),它们都是表示不准车辆越过这种白(黄)色实线超车。我国道路交通管理条例中有"中心单实线",表示不准车辆越线超车或向左转弯,这种线也是白色或黄色实线。因此,a solid white line 可译为"白色实线",或增加一点解释性词语,如"不许逾越的白色实线"、"不许越线超车的白色实线"等。不过,有的人译为"固体白线",则显然是不恰当的.

谈到如何有助于正确理解句子和词义,我们认为,弄清语法基本概念,勤查各类词典,特别是单语词典、成语词典和动词短语词典等,同时根据上下文去仔细揣摩该成语或单词的确切意义,是十分重要的。例如:

1. Last night I was driving from Harrisburg to Lewisburg, Pa., a distance of about eighty miles.

不少人把 Pa.省去不译,有的却把它译为"巴拿马",更有人译为"爸",这些都是不慎重的表现。实际上无论在双语或单语词典,还是在缩略语词典里,都注明了 Pa.=Pennsylvania,即美国东部的宾夕法尼亚州,我国亦简称为"宾州",哈里斯堡是宾州的首府,而刘易斯堡则是哈里斯堡以北的

一个镇。

2. We have to make a deliberate decision to mistrust someone or to be suspicious or skeptical. Those attitudes don't come naturally to us.

许多人都把 skeptical 一词省去不译。形容词 skeptical (英国英语用 sceptical) 意为 inclined not to believe; in the habit of questioning the truth of claims, statements, etc (怀疑的,惯于怀疑主张、陈述等的真实性的)。例如:① I am rather skeptical of (or about) your prospects of success;② I am skeptical of (or about) the team's chances of winning。因此,句中的 skeptical 似宜理解为 be skeptical of (or about) sth.。因此,这两句似可译为:"我们必须慎重地决定不信任什么人,怀疑什么人或事物。我们不会自然而然地产生那种看法。"

3. It's a damn good thing too, because the whole structure of our society depends on mutual trust, not distrust.

有人把前一部分译成"这也是一件该诅咒的好事",究其原因,大概是看到 damn 在许多词典里都有"诅咒"的解释,不过他们似乎没有细加考虑:既然是件好事,为什么要去诅咒?原来 damn 是 damned 一词的缩略形式,在这里属口语词,义同副词 very (Webster's New World Dictionary, Second College Edition, p.357),因此,上述句子似可译为:"这也是一件大好事,因为我们整个社会结构靠的是相互信任,而不是互不信任。"

4. This whole thing we have going for us would fall apart if we didn't trust each other most of the time.

有人译为:"如果我们老是互不信任,那么我们所拥有并为我们运转的整个社会结构就会崩溃。"这种译法自然不妥。have sth. going for one义同 to enjoy the advantage of sth. (*Chamber Concise 20th Century Dictionary*, 1985, p.413), 有的词典也解释为 to possess a quality or advantage (*Longman Dictionary of Phrasal Verbs*, 1983, p.248),还有的解释为 to have ability, talent, or good looks; to have influence in important places helping one to be successful (*A Dictionary of American Idioms*, 1975, p.149)。这里我们根据句子的上下文,大致可以将此句解释为:If we didn't trust each other often, the entire structure of our

society which we enjoy the advantage of would fall apart,因而可以译为: "如果我们常常互不信任,我们享有其利益的整个社会结构就会解体。"

5. There has often been talk of a tax revolt in this country, most recently among unemployed auto workers in Michigan, and our government pretty much admits if there was a widespread tax revolt here, they wouldn't be able to do anything about it.

有人把它译成了"人们常常谈到最近在这个国家的密歇根州失业汽车工人的抗税……"看来,译者没有注意到前面两个分句说的是两层意思,在第二个分句中有省略。这里我们试做解释如下:People have often discussed a tax revolt (not paying taxes to the U. S. Government), the most recent discussion has been among the unemployed auto workers in Michigan,因此,原句似可译成:"人们常常会谈到这个国家的抗税一事,最近在密歇根州失业汽车工人中间,也在议论着抗税。我们的政府几乎承认,如果这里普遍地抗税,政府就会束手无策。"

6. I hate to see a story about a bank swindler who has jiggered the books to his own advantage, because I trust banks.

绝大多数来稿都把句中的 story 一词译成了"故事"。诚然,story 的基本意义确实如此,但如果我们查阅 The American Heritage Dictionary of the English Language 里 story 的第一个释义: the narrating or relating of an event or series of events, either true or fictitious,知道了故事可能是真实的,也可能是虚构的,我们便可能取其第六义 a report 或第七义 a news article,将它译为"报道"、"新闻"或"新闻报道"。这样,全句可译为:"因为我信任银行,所以我讨厌看到银行诈骗犯篡改账目、损人利已的报道。"

这里我们再谈谈表达的问题,例如:

1. Hooked left, right and behind me.

有些人译为"我左顾右盼,再看看我的后面"。汉语成语"左顾右盼"是 形容洋洋自得的样子,用在此处显然不妥,似宜译成"我左看右看,再看看 后面"或"我环顾左右,再看看后面"。

2. Much later that night, after I'd met with a group in Lewisburg

and had climbed into bed near midnight, the question of why I'd stopped for that light came back to me.

原文第一段中鲁尼说过:"天色不早,我动身又迟,要是有人问我车开得多快,我得援引宪法修正案第五条以免自证其罪。"看来鲁尼是有约在先,所以急于赶路,行车超速,因而我们似可在不违背原意的情况下,适当调整语序,增加少量词语,把上述句子译为:"当晚我在刘易斯堡如约会见了一些人,在深夜12点上床以后,我为什么在红灯前停车的问题,又回到我的脑际。"

3. In Italy, they have an awful time getting any money for the government, because many people just plain don't pay their income tax.

有人把前半句译为: "在意大利,人们有个为政府搞钱的可怕的时候",这种译句叫人读来很别扭,不像是汉语句子,从意义上来看,句子里的 主句似相当于 In Italy, the government has a difficult time obtaining funds,因而全句可译为: "在意大利,政府有个财政收入极不景气的时期,因为很多人就是不缴所得税。"

4. One of the million things we take on trust is that a beer bottle contains twelve ounces.

这里 take sth. on trust 义同 to believe sth. without proof 或 to accept sth. without proof or close examination. One of the million things 不宜直译成 "百万件事物之一", million 在这里的含义似乎是 an indefinitely large number, 而不是 one thousand thousand, 故上述例句可译成: "我们不加考察信以为真的许多事物之一,就是一瓶啤酒有十二盎司。"

5. We do what we say we'll do; we show up when we say we'll show up; we deliver when we say we'll deliver; and we pay when we say we'll pay.

对原文语言风格的表达,也是很重要的一个方面。鲁尼在"Trust"一文中,用了许多口语词语,如 damn,cop,awful,patsy,sucker,have sth. going for one, just plain, show up, make out, pretty much, get

taken 等。然而像上面这样一个句子,有人却把它译为"言必信,行必果", 这不仅与原作语言风格迥异,而且译文也不够准确,可译为:"我们说了要 做就要做;说了要来就会来;说了交货就会交;说了付款就会付。"

就全文的整体风格来看,有的人译成半是通俗的白话,半是深奥的文言,叫人读起来很不是味道,像这种情况也应注意避免。我们还想指出的是,不少译稿中都发现了一些错别字,如"辩护"写成"辨护","即使"写成"既使",有的甚至把"啤酒"写成"皮酒"等等。凡此说明,我们无论是学习外语还是从事外语工作,都应该加强祖国语言的学习。许多老一辈著名的翻译家,他们无不具有深厚的汉语基础,他们的译著既忠实于原文,又能给人以语言美的享受。《中国翻译》在一篇报道(1989 年第 1 期)中,曾经一针见血地指出:"我们这支翻译队伍的特点是人数多,语种多,中青年译者多。但这支队伍存在的一个缺点就是汉语根底薄弱,知识面不够广。我们的教育制度长期忽视了这个问题,这是文学翻译界的一个致命弱点。"对此我们应有足够的重视,应该把对祖国语言的学习,放在与外语学习同等重要的地位。

(集体讨论 赖余执笔)

林·罗塞利尼

It was Father's Day 1978, and Doug Heir, a brawny 18-year-old, was working as a lifeguard at a pool in Fairfield, N. J. Suddenly he spotted a struggling child crying for help. Doug dived off the nine-foot lifeguard stand into the pool. The next thing he saw was a white flash as his head struck the concrete bottom.

The water turned red around him, and Doug felt he was drowning. Then he saw his brother, Brian, pulling him to the surface.

"Somebody's in trouble over there," Doug sputtered, blood gushing from his head.

"Don't worry," said Brian, in words his brother would never forget. "The kid was faking."

Doug couldn't move. A defensive tackle on his college football team, he was used to being hit hard. He was just stunned, he thought.

Brian and the other lifeguards lifted Doug from the water. Later, as paramedics from an ambulance unit hovered over him, Doug waited for feeling to return to his body. The minutes ticked by, yet his legs and hands remained numb. He was frightened.

A few miles away in North Caldwell, Leonard and Carol Heir's preparations

1978年父亲节*这天,杜格·埃厄,一个身强体壮的十八岁小伙子,作为救生员在新泽西州费尔菲尔德镇上的一家游泳池值班。突然,他发现有个孩子正在水中挣扎着呼救。杜格从九英尺高的救生台上一个猛子扎入池中。头部撞在混凝土池底上,紧接着,他眼前白光一闪,他周围的水变成了红色,杜格觉得自己快淹死了。随后,他看见哥哥布赖恩把他拖出水面。

"那边有人出事儿了。"杜格一边吐水一边急促而含糊地说,鲜血 正从他头上涌出。

"没事儿,"布赖恩说,"那孩子是假装的。"这句话让他弟弟永世难忘。

杜格一动也不能动。作为大学橄榄球队的一名防守抢截,他对于 猛烈的冲撞已经习以为常。自己只不过是被震晕了,他想。

布赖恩和其他救生员一起把杜格从水里抬了出来。后来,当急救 单位的医护人员在他左右俯身忙碌时,杜格还在等着自己的身体恢复 知觉。时间过了一分钟又一分钟,但他的双腿和双手仍然麻木。这下子 他可吓坏了。

在几英里之外的北考德威尔镇,伦纳德·埃厄和卡萝尔·埃厄夫妇

for a Father's Day barbecue were interrupted by a telephone call from the pool manager. They arrived at Mountainside Hospital in Montclair just as their son, his head cradled in towels, was carried in on a stretcher. The prognosis came quickly: a broken neck, irreversible spinal damage. "He's a quadriplegic," said the doctor. "Doug has lost all use of his hands and legs."

By now, Doug was in deep shock. It was decided to transfer him to Bellevue Hospital in New York City, where he could get the best care. At six the next morning, Doug went into surgery. For three hours, doctors at Bellevue rebuilt his shattered neck, taking bone from his hip.

In January 1979, six months after the accident, Doug moved home. The next day, he entered Ramapo College of New Jersey, a small school in Mahwah with excellent facilities for the handicapped. He plunged into his political-science studies, accumulating a straight-A average, and began swimming and lifting weights. Before long, the phys-ed instructor asked Doug, "Why don't you enter a wheelchair competition?"

Doug said he wasn't interested, but the teacher persisted. Finally Doug agreed to enter a race. On the day of the meet, as he sat at the starting line in his heavy, everyday wheelchair, Doug noticed that the other competitors had fancy, light racing chairs.

Then the starter's gun went off, and Doug barreled down the course, pushing his wheels faster and faster. As the unwieldy chair gained speed, Doug lost control. His chair careened into an opponent, sending them both tumbling to the ground.

Doug was disqualified. But as friends helped him right his chair, his heart pounded with excitement, and a grin spread over his face. Discouraged? He was elated!

At the next meet, Doug concentrated on field events. His shot put was good enough to qualify him for the annual National Wheelchair Games, to

正在为父亲节的烤肉野餐做准备,突然间游泳池经理打来了电话。他们到达蒙特克莱市的芒腾赛德医院时,正好看见他们的儿子躺在担架上被送了进来,他的头用毛巾裹着。预后很快就出来了:颈椎骨折,不可逆性脊髓损伤。"他四肢瘫痪了,"大夫说,"杜格完全丧失了使用双手和双腿的能力。"

此时,杜格已处于严重的休克状态。于是,决定把他转往纽约市的 贝尔维尤医院,在那里他可以得到最好的治疗。翌晨6时,杜格开始接 受手术。大夫们花了三小时的时间,用从他髋部取出的骨头修复了他 粉碎性骨折的颈椎。

1979年1月,即事故后的六个月,杜格回到了家中。第二天,他进入了新泽西州的拉马波学院。这是位于莫沃镇的一所小型学府,有专供残疾人使用的优良设施。入学后,他一心扑在政治学专业的学习上,平均成绩均为优秀,并开始游泳和举重。不久,体育老师问杜格:"你干吗不参加轮椅赛呢?"

杜格说没有兴趣,但那位老师却坚持要杜格试试。最后,杜格同意 参加一次竞赛。比赛那天,杜格坐着笨重的普通轮椅停在出发线上时, 他注意到别的参赛者使用的都是轻便讲究的竞赛轮椅。

接着,发令员的枪响了,杜格立刻沿着竞赛路线全速前进,把座下的轮子越推越快。随着笨重轮椅的加速,杜格失去了控制。他的轮椅向一侧倾倒,正好撞着一个对手,结果两个人一块儿翻倒在地上。

杜格被取消了比赛资格。可是,当朋友们帮他扶起轮椅时,他的心却兴奋得怦怦直跳,脸上布满了笑容。泄气了吗?不,他还挺得意的呢!

第二次运动会时,杜格把精力集中在田赛项目上。他的铅球成绩 已使他有资格参加定于 1979 年父亲节举行的一年一度的全国轮椅运 be held on Father's Day 1979.

Doug won a bronze medal in shot put that day. But more important, he met the world-champion wheelchair athlete, whose muscular chest and arms and powerful throws astonished Doug. "I'm going to beat that guy one day," he vowed.

After that, his training began in earnest. Every day at 7 a.m., Leonard, Brian and Doug gathered in their back yard. First Brian and his father helped Doug stretch and warm up his arms. Then, while his father held the wheelchair and Brain coached, Doug put the shot and threw the discus and javelin. Afterward, he swam half a mile and worked out for two hours on a weight-training machine in his bedroom.

In time, his biceps bulged to $18^{1}/_{2}$ inches, and Doug was able to bench-press 400 pounds. Between classes at Ramapo, he traveled with the Jersey Wheelers wheelchair team and began cleaning up in local competitions. When he entered his second national games in 1980, he came away with silver medals in shot put, discus and pentathlon. The following year he won a gold in discus, plus silvers in shot put and javelin.

Even with success, Doug occasionally got discouraged. On winter mornings, the ground where he trained was snowy and frozen, the wind bitter. In summer, the heat and humidity seemed to cook him alive. As a result of his accident, Doug couldn't perspire from his shoulders downward, and Brian had to spray him with water to ward off heat exhaustion.

Why am I trying so hard? Doug sometimes wondered. And then he would remember the long, helpless days in the hospital, the despair, and the support of his family. How could he let them down?

In 1982, Doug won three gold medals at the World Games, and he graduated from Ramapo as a dean's list scholar. That fall, he entered

动会。

父亲节那天,杜格获得了铅球赛的铜牌。但更重要的是,他遇见了当过世界冠军的轮椅运动员。那位运动员肌肉发达的胸膛和臂膀,以及他强劲有力的投掷,使杜格感到十分惊讶。"有朝一日我要击败那家伙。"他发誓道。

从那以后,他开始了认真的训练。每天早上7点,伦纳德、布赖恩 和杜格在他们家后院碰头。首先,布赖恩和父亲帮杜格伸展双臂做准 备活动;接下来,父亲扶住轮椅,杜格在布赖恩的指导下练习推铅球和 投掷铁饼及标枪;然后,杜格下水游半英里,再回到他卧室的力量训练 器上练习两小时。

终于,杜格的二头肌鼓了起来,其周长达到 18.5 英寸,他还能卧 推四百磅的重量。在拉马波学院听课之余,他随同泽西轮椅队四处征 战,并开始在当地的比赛中连连夺标。1980 年再度参加全国比赛时,他 摘走了铅球、铁饼和五项全能三枚银牌。次年,他又获得铁饼金牌,以 及铅球和标枪的银牌。

即使有了这样的成功,杜格偶尔也会感到心灰意懒。冬日的清晨,训练场地上冰封雪冻,寒风刺骨。一到夏季,溽热的酷暑又似乎要把他活活蒸熟。由于那次事故,杜格的身体从肩部以下不会排汗,因此,布赖恩不得不往他身上喷水以避免中暑。

我干吗要这么拼命地练呢?杜格有时这样问自己。但每当这时,他就会想起在医院里度过的那些漫长的、无能为力的日子和当时的绝望心情,同时,他也会想到家人给予他的大力支持。他怎么能让他们失望呢?

1982年,杜格在世界运动会上赢得三枚金牌,并作为优等生从拉

Rutgers School of Law in Camden, N. J. But he also had another goal: doing his best in the 1984 Paralympics, in Aylesbury, England.

On the morning of July 29, Doug took his place with other Paralympic athletes for his first event, the javelin competition. He noticed reporters crowding around a South African athlete who had just thrown the javelin.

"A world record!" someone said.

Doug's heart fell. The record had been his.

He rolled to the throwing circle, took several deep breaths and glanced at his father. "You can do it!" Leonard Heir shouted.

Doug took a practice throw. Then, as he lifted the javelin and drew back his arm, the crowd grew still. With a supreme effort, he hurled the slim rod skyward, nearly catapulting himself from the chair. When the javelin plunged to earth, the crowd erupted in thunderous shouts.

Doug had set yet another record!

Before the Paralympics were over, Doug had won not only the gold medal for javelin but also golds in discus and shot put, plus a silver in pentathlon. As he accepted his four medals, the American flag flying behind him, he had never been happier.

"If you look at life," he told a reporter, "there are 10,000 things you can do. With a disability, maybe you can't do 1,000 of them, but you've got to go for the other 9,000. You set your own limits."

马波学院毕业。当年秋季,他进入位于新泽西州坎登市的拉特格斯法学院深造。但是,他还有另一个目标:要在1984年英国埃尔兹伯里举行的国际伤残人奥运会上发挥出最佳水平。

是年7月29日上午,杜格来到赛场,和其他伤残人奥运会选手一起参加他第一个项目的角逐,即标枪比赛。他发现记者们正围着一个刚投完标枪的南非运动员。

"一项新的世界纪录!"有人说。

杜格的心随之一沉,原先的纪录是他保持的呀!

他坐着轮椅进入投掷圈内,做了几次深呼吸,又朝父亲那边瞥了一眼。"你能行!"伦纳德·埃厄叫道。

杜格先进行了一次练习性试投。接着,他举起标枪,向后引臂,人 们都静了下来。只见他奋臂一挥,把细长的标枪猛地投向空中,他自己 也差点从轮椅中弹出。当标枪终于一头扎进地面时,人群中顿时爆发 出雷鸣般的欢呼。杜格再次创造了一项世界纪录!

伤残人奥运会尚未结束,杜格已经不仅夺得了标枪金牌,而且还 荣获了铁饼和铅球的金牌,外加一枚五项全能银牌。当他接受四枚奖 牌时,美国国旗在他身后高高飘扬,这是他有生以来最幸福的时刻。

"如果你纵观人生,"他对一位记者说,"你会发现有一万件你能够做到的事。假如你有某种残疾,也许对其中的一干件你已经无能为力。但是,你必须努力争取去做好那另外九干件。事在人为啊。"

(朱安译)

^{*}美国节日,为每年6月的第三个星期日。

【翻译评析】

这里先谈谈理解方面的问题。要理解准确,往往要依赖语言情景。如:

1. By now, Doug was in deep shock.

许多人把短语 in deep shock 译为"害怕"、"惊了"、"震惊"或"内心深处的发怵",显然不符合原文的意境,还有人译为"如梦初醒",更是风马牛不相及。其实上面已有了交待:The minutes ticked by, yet his legs and hands remained numb. He was frightened。根据杜格病情的变化,后面又有了发展:It was decided to transfer him to Bellevue Hospital in New York City。所以这里的 in deep shock 不是一般的"惧怕"、"惊恐"。根据上下文,原句宜译成"此时,杜格已严重休克。"

2. Later, as paramedics from an ambulance unit hovered over him 许多人对 paramedic 一词和 hover 一词的语义判别不准。Webster's New Collegiate Dictionary 对 paramedic 一词的解释是 one who assists a physician (as by giving injections and taking X rays), The American Heritage Dictionary 对此词的解释是 a person who assists a highly trained medical professional, as a laboratory technician, corpsman, nurse, or the like,这两种解释基本上一致,给出了 paramedic 的常见义,也 就是《新英汉词典》上注解的"护理人员,医务辅助人员"。但是《新英汉词 典》里的 paramedic 还有一个条目,其意义是:①伞兵军医②伞降医生。所 以许多人在翻译 hover 的时候就选择了 (of bird etc., esp. of hawk, or of helicopter etc.) hang in the air (The Concise Oxford Dictionary) 的释 义。有的将此句译为"后来当救护单位派来的护理人员坐飞机来到他的上 空时",有的译为"后来伞降医生从天而降",有的译为"后来伞兵医生坐的 救护飞机在他上面盘旋",有的译为"后来飞来一架救护飞机,几位伞兵军 医跳伞飘然而下"等等。其实 hover 在这里的意义应是 linger about of around (person, place), 或(of persons) wait about, remain at or near, 所 以根据上下文,这句宜译成"随后,从救护队来的几名医务人员在他

身旁不停地忙碌着"。

理解的准确,应该落实在汉语的表述方面。反过来,译文的用词若不精当,不仅会出现词不达意,而且还可能以词害义。如:

1. "Somebody's in trouble over there," Doug sputtered

对于短语 in trouble,不熟悉其语义的人恐怕很少。有的人将其译为"遇到麻烦"或"身处困境",似嫌措辞太一般,轻而无力。有的人译为"那边有人不行了",又嫌选词太偏离,远而不切。根据第一段里 Suddenly he spotted a struggling child crying for help 的铺垫,这里的 Somebody 自然就是他心目中的 child,此情此景,围绕 in trouble 思考,原句引语应译成"那边有人出事了"为宜。原句中的 sputtered,有人译为"语无伦次地讲",有人译为"气急败坏地说",也都太过分了。

2. And then he would remember the long, helpless days in the hospital, the despair, and the support of his family. How could he let them down?

后一句中的 let down 是"使失望,辜负"的意思,从上一句看,从上面的情节看,这一句的意思是十分清楚的。可是有的人却译为"怎能辜负江东父老的一腔殷殷期望呢"。显然,这种不恰当的发挥是不可取的。有的人甚至译为"他怎么能拆他们的台呢",更是云里雾里了。

3. With a disability, maybe you can't do 1,000 of them, buy you've got to go for the other 9,000. You set your own limits.

最后一句可以说是全篇的点睛之笔,limits一词的语义是把握全句的关键。但不少译者从孤立的甚或是消极的角度来着笔,如有的译为"你给自己提出了限制",有的译为"限制是自己制定的",有的译为"你把自己限死了"等等。还有的人译为"绳索是自己套上的",或"要说画地为牢,那牢也是自己画的",或"真是条条道路通罗马",则更为不妥。根据全篇的情节,根据故事里主人公的精神,似应译成"事在人为"一类的句子。

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翻译质量的提高,不能缺少必要的翻译技巧,如常见的语词增减、句子分析等等。由于很多译文在表述时死扣原文的语词关系和句式结构,不

仅汉语译文不能做到通达流畅,而且原文的意思未能充分表达,有时还会造成似是而非的结果。如:

1. The record had been his.

许多人译为"世界纪录是他的了",有的甚至译为"纪录是属于他人了"或"纪录落入他人之手了",这显然与原文不合。原句的时态不仅给忽视了,也没增补适当的汉字,以使译文通顺明白。根据上下文,这句宜译成"上次的纪录是他创造的呀"或"这纪录本来是他保持的"等。

2. "Don't worry," said Brian, in words his brother would never forget.

许多人把句子里的定语从句在译文里译成前置定语,不仅造成语言混乱,在语言逻辑方面经不起推敲,而且也不符合原文的情节发展。若要译为"布赖恩用杜格将永远不会忘记的话说",布赖恩是在代杜格思维和许诺,这自然是说不通的。所以不如将原句里的定语从句拆分,或将定语从句与前置先行词放在一起译成"布赖恩说的这句话,他兄弟永远也不会忘记",可能更加妥当。

3. Doug waited for feeling to return to his body.

许多人硬译为"杜格等待着知觉的恢复",这么译可能令人不解,本来"等待"就是有意识的动作,等待的却是"自己的知觉",那是怎么一回事呢?很明显,这里汉语的词序、成分都需要变通一下,若改译成"杜格等待着自己的身子恢复感觉"就自然多了。

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对翻译文稿质量的审视,也离不开文体、修辞、语气等方面的考虑。如:

1. The kid was faking.

许多人在翻译时不太注意语气,有的译为"那是小骗子蒙人的",有的译为"那小朋友是故意玩玩的",有的译为"那小混蛋在说胡话"等,不是轻就是重,若即若离。根据上下文,这句宜译成"那小子是假装的"。

2. "I'm going to beat that guy one day," he vowed.

原句里的引语含有 guy 这个词,这是常见的俚语,翻译时必须注意充分表达。许多人只译为"这个人"、"他"、"这个世界冠军"、"这个彪形大汉"等,显然在文体方面考虑不多。根据这个词的特色,根据杜格的决心与口气,原句里的引语宜译成"我一定要战胜这家伙"。

3. Why am I trying so hard?

这是杜格心里有时琢磨的问题。许多人却随意译为"我何必要这样卖力呢",或"我这么玩命究意是为了什么呢",或"我干吗要这般拼死拼活呢",这些译法不仅不切合原文情节,不符合杜格的精神面貌,而且从心理学、美学的角度来看,也不够妥当。根据上下文,原句宜译成"我何苦要这样拼命地练呢"。

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翻译是语言的翻译,也是文化的翻译。这次比赛选的原文虽然文字通俗浅显,但内容却涉及体育、医学等方面,所以有关的知识不能不了解。如:

1. A defensive tackle on his college football team, he was used to being hit hard.

这里的 football 是"橄榄球",可是许多人都译为"足球"。特别是句里的 tackle 一词,有的人译为"后卫",有的人译为"中卫",或"自由中卫"、"抱住队员"、"足球守门员",这些都可能是从足球的情况推断或受一般词典的影响。查阅 Encyclopedia Americana,上面讲解得明明白白,还有不少插图,应该能一目了然。tackle 在七个前锋中占两个,所以只译为"前锋",又太笼统,原文中的 defensive tackle 宜译成"防卫抢截"。

2. and Doug was able to bench-press 400 pounds

该句里的 bench-press 一词也是一个体育用语。许多人没有细心去查阅词典,而是想当然地把 bench-press 400 pounds 译为"凳压达四百磅",或"躺在椅子上举起四百磅","坐姿推举四百磅","把手臂放在桌上可承受四百磅","在平板上一压,压力达到四百磅","产生四百磅的压力","击动四百磅的重量","举起四百磅的杠铃"等等。其实 bench-press 400 pounds 就是"卧推四百磅"。

3. and Brian had to spray him with water to ward off heat exhaustion

句中的 heat exhaustion 许多人译为"散热",或"体内向外排热",这里就是"中暑(虚脱)"的意思。

(集体讨论 但汉源执笔)

凯特·肖邦

屋外天色还早,但是屋里垂着窗帘,闷烧着的炉火透出昏暗、摇曳

的红光,使整个房间布满了深沉的阴影。

and the smouldering fire sending out a dim, uncertain glow, the room was full of deep shadows.

Brantain sat in one of these shadows; it had overtaken him and he did

It was still quite light out of doors, but inside with the curtains drawn

Brantain sat in one of these shadows; it had overtaken him and he did not mind. The obscurity lent him courage to keep his eyes fastened as ardently as he liked upon the girl who sat in the firelight.

She was very handsome, with a certain fine, rich coloring that belongs to the healthy brune type. She was quite composed, as she idly stroked the satiny coat of the cat that lay curled in her lap, and she occasionally sent a slow glance into the shadow where her companion sat. They were talking low, of indifferent things which plainly were not the things that occupied their thoughts. She knew that he loved her—a frank, blustering fellow without guile enough to conceal his feelings, and no desire to do so. For two weeks past he had sought her society eagerly and persistently. She was confidently waiting for him to declare himself and she meant to accept him. The rather insignificant and unattractive Brantain was enormously rich; and she liked and required the entourage which wealth could give her.

During one of the pauses between their talk of the last tea and the next reception the door opened and a young man entered whom Brantain knew

布兰顿坐在一个暗处。阴影吞没了他的全身,他并不在乎。相反,身在暗处,倒给了他勇气,让他那炽烈的目光尽情地盯着看那位火光映照下的姑娘。

她长得十分俊俏,深色细腻的皮肤,是一个健康的浅黑型女子。一只猫儿蜷缩在她膝上,她悠闲地抚摸着光亮柔滑的猫毛,显得神态安祥。她不时对坐在阴影里的同伴悠悠地瞥上一眼。他们在低声谈论着一些无关紧要的事情,那些显然根本不是此刻占据他们头脑的东西。她知道他爱她——这个爽直、大嗓门的小伙子不善于掩饰自己的感情,也根本不想掩饰。在过去两个星期里,他热切而执著地寻求同她接触的机会。而她则自信地等待着他的表白,并且打算接受他的求婚。这个看上去微不足道、其貌不扬的布兰顿非常富有,而她正是喜欢而且需要财富所能给予她的一切。

他们谈论着上一次的茶会和下一次的招待会。在一个停顿的当 儿,门突然开了,进来一个布兰顿很熟悉的年轻人。姑娘向他转过脸 quite well. The girl turned her face toward him. A stride or two brought him to her side, and bending over her chair—before she could suspect his intention, for she did not realize that he had not seen her visitor—he pressed an ardent, lingering kiss upon her lips.

Brantain slowly arose; so did the girl arise, but quickly, and the newcomer stood between them, a little amusement and some defiance struggling with the confusion in his face.

"I believe," stammered Brantain, "I see that I have stayed too long. I—I had no idea—that is, I must wish you good-by." He was clutching his hat with both hands, and probably did not perceive that she was extending her hand to him, her presence of mind had not completely deserted her; but she could not have trusted herself to speak.

"Hang me if I saw him sitting there, Nattie! I know it's deuced awkward for you. But I hope you'll forgive me this once—this very first break. Why, what's the matter?"

"Don't touch me; don't come near me," she returned angrily. "What do you mean by entering the house without ringing?"

"I came in with your brother, as I often do," he answered coldly, in self-justification. "We came in the side way. He went upstairs and I came in here hoping to find you. The explanation is simple enough and ought to satisfy you that the misadventure was unavoidable. But do say that you forgive me, Nathalie," he entreated, softening.

"Forgive you! You don't know what you are talking about. Let me pass. It depends upon—a good deal whether I ever forgive you."

At that next reception which she and Brantain had been talking about she approached the young man with a delicious frankness of manner when she saw him there.

"Will you let me speak to you a moment or two, Mr. Brantain?" she

去,他一步两步就跨到了她身边,向她弯下身子——她还没来得及觉察出他的意图(因为她并未意识到他没看见她的客人),他就在她的唇上印下了一个持久的、炽烈的吻。

布兰顿慢慢地站起身,姑娘霍地也站了起来,刚进来的那位站在他俩中间,脸上露出既尴尬又有点儿强作得意和轻蔑的神情。

"我想,"布兰顿结结巴巴地说,"我看我待得太久了。我——我没意识到——我是说,我得告辞了。"他两只手抓着他的帽子,也许没注意到姑娘正向他伸出手来——她还没有完全乱了方寸;但她不敢开口说话。

"我发誓,我没看见他坐在那儿,纳蒂!活见鬼!我知道我让你非常难堪了。可我希望你能原谅我这一次——这是我第一次这么冒失啊。哦,你怎么了?"

"别碰我,别靠近我!"她怒气冲冲地说,"你不按门铃就闯进屋来 是什么意思?"

"我是和你弟弟一起来的,就跟往常一样,"他为自己辩解道,语气冷淡,"我们从边道进来,他上楼去了,而我就进屋来了,希望能在这儿找到你。就这样,事情很简单。现在你应该相信了,刚才那件不幸的事是不可避免的。不管怎么说,你一定得说你原谅我了,纳塔莉。"他再一次恳求说,语气软了下来。

"原谅!你根本不知道你在说些什么!让我过去。原谅你,那多半要看我愿意不愿意。"

在她和布兰顿谈论过的下一个聚会上,她看见他时,以一种令人愉快的坦率的态度向他走去。

"我能和你说一会儿话吗,布兰顿先生?"她带着迷人而不安的微

asked with an engaging but perturbed smile. He seemed extremely unhappy; but when she took his arm and walked away with him, seeking a retired corner, a ray of hope mingled with the almost comical misery of his expression. She was apparently very outspoken.

"Perhaps I should not have sought this interview, Mr. Brantain; but—but, oh, I have been very uncomfortable, almost miserable since that little encounter the other afternoon. When I thought how you might have misinterpreted it, and believed things"—hope was plainly gaining the ascendancy over misery in Brantain's round, guileless face—"of course, I know it is nothing to you, but for my own sake I do want you to understand that Mr. Harvy is an intimate friend of long standing. Why, we have always been like cousins—like brother and sister, I may say. He is my brother's most intimate associate and often fancies that he is entitled to the same privileges as the family. Oh, I know it is absurd, uncalled for, to tell you this; undignified even," she was almost weeping, "but it makes so much difference to me what you think of—of me." Her voice had grown very low and agitated. The misery had all disappeared from Brantain's face.

"Then you do really care what I think, Miss Nathalie? May I call you Miss Nathalie?" They turned into a long, dim corridor that was lined on either side with tall, graceful plants. They walked slowly to the very end of it. When they turned to retrace their steps Brantain's face was radiant and hers was triumphant.

Harvy was among the guests at the wedding; and he sought her out in a rare moment when she stood alone.

"Your husband," he said, smiling, "has sent me over to kiss you."

A quick blush suffused her face and round polished throat. "I suppose it's natural for a man to feel and act generously on an occasion of this kind. He tells me he doesn't want his marriage to interrupt wholly that pleasant

笑问道。他好像很不高兴;但当她挽着他的胳膊离开那儿,去找一个僻静的角落时,他脸上露出一线希望,伴随着一种近乎滑稽的痛苦的表情。她呢,显得很直率。

"也许我不该来找你谈话,布兰顿先生。可——可我,唉,自从那天下午与哈维先生意外地短暂见面以后,我一直非常不安,几乎是痛苦。我一想到你会怎样误解我,想到你会相信原本没有的事"——从布兰顿那圆圆的、坦诚的脸上可以看出希望显然正在战胜痛苦——"当然,我知道这对你无所谓,但对我来说,我必须让你了解,哈维先生很久以来一直是我的一个亲密朋友。呃——我们一直像亲戚一样——可以说就像兄妹一样。他是我弟弟最要好的朋友,他总是自以为享有和我们家里其他人一样的特权。唉,我知道告诉你这些是多么荒唐,其实是多余的,甚至是有失尊严的,"她差不多是在抽泣了,"可是你对——对我怎样想,对我来说是那么重要。"她的声音越来越低,而且在颤抖。布兰顿脸上那痛苦的表情已经一扫而光。

"这么说,你真的在意我怎样想啰,纳塔莉小姐?我可以叫你纳塔莉小姐吗?"他们拐进一条长长的、昏暗的走廊,走廊两边摆着高高的、优雅的花木。他们漫步走到尽头,又转身往回走。这时,布兰顿的脸上洋溢着喜悦之情,而她的脸上则放着胜利的光彩。

哈维参加了他们的婚礼,他好容易才找到一个她单独站在那儿的 难得的机会。

"你丈夫,"他笑着说,"叫我过来吻你。"

她的脸一下子涨得通红,一直红到她那细腻光滑的脖子。"我想一个男人在这种场合下变得慷慨大方是很自然的。他对我说,他不希望因为他和你的婚姻而使你我之间那种愉快、亲密的关系完全中断。我

intimacy which has existed between you and me. I don't know what you've been telling him," he said with an insolent smile, "but he has sent me here to kiss you."

She felt like a chess player who, by the clever handling of his pieces, sees the game taking the course intended. Her eyes were bright and tender with a smile as they glanced up into his; and her lips looked hungry for the kiss which they invited.

"But, you know," he went on quietly, "I didn't tell him so, it would have seemed ungrateful, but \bar{I} can tell you. I've stopped kissing women; it's dangerous."

Well, she had Brantain and his million left. A person can't have everything in this world; and it was a little unreasonable of her to expect it.

不知道你对他说了些什么。"他说道,脸上挂着一丝傲慢的微笑,"总之,他让我来吻你。"

她觉得自己就像一个棋手,巧妙地调动了每一颗棋子,看着棋局 按自己预定的要求发展。此刻她的眼睛又明亮又温柔,含着笑意抬头 望着他的眼睛,饥渴的双唇迎候着他的吻。

"可是,你知道,"他平静地继续说道,"我没有告诉他——那样会显得太忘恩负义——不过我可以告诉你:我不再吻女人了,这太危险了。"

反正布兰顿和他的万贯财产现在都归她了。一个人要占有世界上 所有的东西是办不到的。她什么都想要,是有点不合情理了。

(胡晨译)

【翻译评析】

译好一篇作品,了解作者和有关背景知识是十分重要的。因此,我们 先将原文的作者做一简单介绍。

Kate Chopin (1851—1904) 是美国的一位女作家,生于圣路易斯。父亲是爱尔兰移民,母亲是法国人,家庭中充满着浓厚的法国气氛。她从小在天主教女修道院的学校中受教育,十九岁时与路易斯安那州的法国移民后裔、该州的一位银行家结婚;婚后安家于路易斯安那州的一座庄园,达十三年之久,生有五子一女。1882 年丈夫去世后,她重返故乡圣路易斯定居,并开始写作生涯,著有短篇小说百余篇和长篇小说两部。她的小说几乎都以路易斯安那州为背景,描写当地居民有趣的个性特征,因而被誉为具有浓厚地方色彩的杰出作家。

本篇英文原文选自 Kate Chopin 的小说集《〈觉醒〉及其他》(1970)。 小说全文仅两千个单词左右,通过三个场景的描写展开故事情节,表现了 三个人物(两男一女)之间的关系,并通过他们之间的矛盾冲突,刻画了各 自的性格。小说主旨则是描写精神与物质之间的对立。

小说中有三个人物。主人公纳塔莉小姐相貌端庄,生性狡黠,她在爱情与财产之间,选择了财产,却又企望获得爱情。布兰顿憨厚直率,相貌平平,却十分富有。他与纳塔莉小姐是新交,却执著地追求着女主人公。哈维显然是纳塔莉小姐的知交,从文中可以判断,他俩的关系已非同一般,但哈维恃才傲物,态度傲慢。布兰顿与哈维之间又十分熟悉,可见三人属同一个社会阶层——中产阶级。明确这三人之间的关系,对翻译他们之间的对话,有十分重要的意义。

小说中表现了三个场景:1) 布兰顿与纳塔莉小姐在纳塔莉家客厅闲聊,哈维突然闯入,发生了使三方均十分尴尬的场面;2)在一次社交活动中,纳塔莉主动找布兰顿解释,实际表明了自己的心迹;3)婚礼仪式上,哈维羞辱纳塔莉。

小说写得十分简洁含蓄。三个场景可以说是跳跃式的,中间省略了许

多细节,给读者留下了充分的想象空间。其间纳塔莉的虚伪势利、布兰顿的 老实坦率和哈维的傲慢轻蔑,一一跃然纸上,尤其是对纳塔莉小姐前后心 理变化的描写,更是细致入微,表现了这位资产阶级小姐重财富轻爱情的 恋爱观。

小说最后以讽喻性的哲理结束。

下面从理解、表达和忠实三个方面分别来谈具体的翻译问题。

理解是翻译的基础。这里所谓的"理解",应包括两个方面:对全文的理解和对各个词组、短语和句子的理解。对全文的理解如前所述,下面我们想谈谈对语言现象的理解。

1. It was still quite light out of doors, but inside with the curtains drawn and the smouldering fire sending out a dim, uncertain glow, the room was full of deep shadows.

第一段交待了故事发生的时间与地点。时间是将近黄昏,但还未到黄昏。许多人把 It was still quite light 译成"大白天"或"天还大亮",显然没有理解 still 一词在句中的含义。但有的译作"天还未黑",则未注意到句中的 quite 一词。故前半句宜译为"外面天还很亮"。

后半句中的 smouldering 一词,大部分译者都译成"闷火",如"壁炉里的闷火发出暗淡、闪烁不定的红光"。这大概是从英汉词典上抄下的释义、当然没有错,但显得十分别扭。其实,smoulder 系指 to burn and smoke without flame。冬天生炭火取暖,炭燃烧但无火焰即是。这儿译为"幽幽燃烧的炉火"更符合习惯。"幽幽",指光线微弱。有人译成"余火",亦不够确切。

2. She was very handsome

handsome 一词通常用来描写男子, beautiful 一词用于女子, 但此处用 handsome 一词来形容一位姑娘,细心的译者必会查考一番。《新英汉词典》中的释义为:端庄的,温雅的(指女子);《英华大词典》中的释义为:(用于女人指体态)优美的,端庄的,温雅的; Longman Modern English Dictionary中的释义为:(of women) beautiful in a wellbuilt way which commands

admiration。由此可见,把 handsome 只译成"美丽"、"漂亮"、"俊美",即使在前面加上副词"很"或"非常",也未能曲尽本义。从 Longman Modern English Dictionary 的释义看,该词是指其体态"端庄标致"。从下句亦可看出姑娘是属于健康美的一种类型。有个别译者用"帅"字,似乎不妥,因为"帅"字较多用来形容男子体态英俊、潇洒。

3. a frank, blustering fellow

许多人把 blustering 一词译作"大嗓门的"、"愣头愣脑的"、"急性子的"、"狂热的"等等。有的甚至译成"冒失的"、"满口大话的"、"性情暴躁的",则离原意更远了。 bluster 一词确有 to speak loudly and roughly 之义,但上述用词均与布兰顿身份不符。有人译作"说起话来大大咧咧的",与原意较为吻合,亦可译作"说话冲口而出的"或"心直口快的"。顺便提一下,frank 一词本不难理解,但不少人译作"胸无城府的",似嫌过头了。

4. the entourage which wealth could give her

entourage 一词意为 surroundings 或 the companions of servants who attend or surround a person,似译成"随从成群的优裕生活"比较妥当。不少人译作"一切",太泛了;又有人译作"富裕生活",亦嫌不足;但译作"荣华富贵"又太过分了。

5. We came in the side way.

许多人把 the side way 译成"小路",而从"小路"进屋是讲不通的,应 当译作"边门"为官。

6. When I thought how you might have misinterpreted It, and believed things

其中 believed things 较为含蓄,实质是指"以为自己与哈维有恋爱关系"。当然,原文含蓄,译文亦不宜点明。可译作"相信有那么回事"或"相信这样那样的事"。译成"相信原本没有的事",也嫌太直了一些。至于译成"会产生多疑",则理解偏了。

7. Her voice had grown very low and agitated.

此句语法关系十分简单, low and agitated 均为表语,两词共有一个主语 voice, 因此, 应该是 Her voice had grown ... agitated。许多人都把

agitated 一词译成了"充满了忧虑","语气里含着明显的不安"等。其实, agitated 一词在指声音时,意为"颤抖"、"发颤"。此时的纳塔莉小姐心情颇为紧张,她虽竭力做出解释,但凶吉如何,尚难预料,故而说话声音极低且发颤。

8. Well, she had Brantain and his million left. A person can't have everything in this world; and it was a little unreasonable of her to expect it.

对这最后一段的理解,是检验对整篇小说是否理解或理解是否深刻的试金石,尤其是对语气词 Well 与句型 had ... left 的理解。有不少人将前一句译为"她得到了布兰顿,可失去了万贯家财",这种译法说明译者没有看懂整篇小说。对 had ... left 的误解,不仅是对句型的误解,而且是对小说主题思想的误解。反过来,若真正理解了整篇小说,也就不至于误解这个句型了。

这里的 Well, she had Brantain and his million left 含有让步的意义,即"还好,她虽然失去了……但总算保住了……"纳塔莉虽然失去了爱情(哈维),但经过她的一番努力,总算保住了百万家财(布兰顿)。这一句话,可以看作是小说作者讥讽性的评论。

对这句话的翻译,一般译者的主要问题是对全文理解不透而翻译不足,将 Well 一词译成"好吧"、"然而"、"嗯"等,后面则只译成"她得到了……"如果只译"得到了",就并不意味着她"失去了"什么。有位译者译成"也罢,反正布兰顿连他的万贯家产归她了",倒也颇合原意。

表达的关键是译文要通顺、易懂,译文的遣词造句应符合汉语的习惯,才能使读者容易理解。原文有几处是很不易表达的。

1. that belongs to the healthy brune type

在翻译这个从句时,译者一般均受到源语形式的束缚,特别摆脱不了"属……型"的句式,读来甚为拗口。此句或可译成:"有一身美丽健康的浅黑色肌肤。"

2. she idly stroked the satiny coat of the cat

此句中 stroked 的宾语为 coat,多数译者照译不误:"她悠闲地抚摸着猫的光滑的毛(皮)"。但在中文之中,"抚摸"与"猫"搭配更符合习惯。因此"她悠闲地抚摸着毛色光亮的猫"似更通顺些。

3. and she occasionally sent a slow glance into the shadow where her companion sat

其中,sent a slow glance 这一短语大部分人照字面意思译成"扫去慢慢的一瞥"或"慢悠悠地瞥上一眼",中文搭配很不协调。汉语动词"瞥",有"迅速"和"不在意"的含义,与"慢"字是搭配不起来的。似可译成:"漫不经心地瞟上一眼"。有人译成"慢悠悠地送着秋波"、"送去一束款款的目光",亦未尝不可。

4. was enormously rich

许多译者采用汉语成语"腰缠万贯"或"万贯家财",然而,他们却没想到"万贯"一词,民族色彩太浓,尽管此词已普遍用来指巨富,但仍脱不了传统的联想。让洋人"腰缠万贯",总有点不伦不类,故若译成"百万家财",岂不更为直截了当!

5. a little amusement and some defiance struggling with the confusion in his face

这个从句中,amusement,defiance 和 struggling 三个词不易译好,大多数译者都没有处理好这一从句,未能曲尽 struggling 的意思。至于amusement 和 defiance 的选词更是五花八门,如"有趣又无所顾忌"、"尴尬而又有点儿强作得意"等。是否可译成"脸上的窘态搀杂着些许调皮和挑衅的神情"?也许这种译法尚能表达原意。

her presence of mind had not completely deserted her; but she could not have trusted herself to speak

有人译作"她的大脑还没有完全抛弃她,可她却没有信心说出一句话来",这么译可说是"硬译"的典型。后面一半大部分人译成"没敢开口说话",也是照字面死译之故。在当时的场合下,倒不是纳塔莉敢不敢说话的问题,而是一时不知说什么好。或可译成:"姑娘还没有完全失去她的镇静,一时却又找不出话可说。"

7. he entreated, softening

不少译者按字面意思把 entreated 译成 "恳求",有的甚至译成 "哀求"。考虑到哈维的身份、性格以及与纳塔莉的关系,他显然是不会低声下气的,故译作"请求"较为合适。这也是一个在理解全文的基础上来选词的例子。

8. hope was plainly gaining the ascendancy over misery in Brantain's round, guileless face

前半部分不难理解,意为"希望对苦恼占了上风"。但这样来译总觉不够通顺,倒不如干脆译得质朴简洁些:"希望显然已战胜了苦恼"。

谈到翻译中的"忠实"问题,一般都分为三个层次:即忠实于原文的内容,忠实于原文的形式,忠实于原文的风格。其中,忠实于原文的内容是第一位的;而忠实于原文的风格是最高最困难的;忠实于原文的风格又与忠实于原文的形式密切相关。

小说原文是用标准英语写成的,许多译者用了过多的方言土语或行文过分口语化,都是与原文风格不符的。如"门外,天还蛮亮蛮亮的"这类句子应当避免。

有些句子,作者主要以语言的形式来表达其意义,译时更应注意,尽可能在译文中体现原文的形式,或用目的语相应的形式来表达。

1. the room was **full of** deep shadows. Brantain sat in **one** of these shadows.

这儿两句前后相互照应,译文应尽可能体现这种修辞手段。可以译成 "房里四处都是阴影。布兰顿坐在一处阴影里",以表现原文的这种呼应关 系。中文的"四"泛指"多"。

类似的例子还有:

- 2. Brantain slowly arose; so did the girl arise, but quickly.
- 这句可以译为:"布兰顿慢慢站起来,姑娘也倏地一下跟着站起来。"
- 3. Why, we have always been like cousins—like brother and sister, I may say.

这句的粗体部分表现了递进关系。译文当予以重现。可以译作:"其实我们就像表兄妹——我可以说,就像亲兄妹一样。"

另外,有些文句原文较为质朴,译文则不宜发挥过多。例如:

4. She knew that he loved her.

此句译成"她知道对方爱她"就够了,不宜用"堕入情网"、"一往情深" 之类的成语。

翻译对话,要符合人物的身份、地位和性格,以及讲话的场合与人物之间的关系,恰如其分地把讲话的口气译出来。

例如,纳塔莉与布兰顿显系初交,且两人之间已开始了一种微妙的关系,故相互称呼可用"您",而纳塔莉与哈维之间的关系是非常熟悉和随便的,相互称呼可用"你"。请见下面一例:

5. "**Hang me if** I saw him sitting there, Nattie! I know it's **deuced** awkward for you. But I hope you'll forgive me this once—this very first break. Why, what's the matter?"

哈维用了 Hang me if 和 deuced,充分体现了他与纳塔莉的关系非同一般。译文应体现这种关系:"我压根儿没看见他坐在那儿,纳蒂!我知道,这使你尴尬透顶。但我希望你担待我这一回,恕我初次冒犯。唉,你怎么啦?"这里用"压根儿"来译 Hang me if,用"透顶"来译 deuced,就是为了体现人物说话的口气和谈话者之间的亲密关系。

再看下面这个例子:

6. "Forgive you! You don't know what you are talking about. Let me pass. It depends upon—a good deal whether I ever forgive you."

哈维的冒失,对纳塔莉小姐心中盘算的好事造成了极大的威胁,不禁使她羞怒交加。此时,她说话声色俱厉。尤其是 It depends upon—a good deal whether I ever forgive you 一句,意味深长。此句原意是不难理解的,即"我是否能原谅你,取决于许多因素",但由于原文言外有音,译文不宜直接点出。这一句不少译者提供了多种不错的译文:"原谅你!你倒说得好!让我过去。能不能原谅你——这很难说","……我这辈子能不能原谅你,还得看——没那么容易"。

还有一个例子:

7. "but it makes so much difference to me what you think of—of me."

这次是轮到纳塔莉自己向布兰顿求情了,所以与对哈维说话的口气判若两人。尤其是说到 think of—of me 中的 me 这个关键词时,纳塔莉难以启口,译文应在"对"上做重复与停顿:"对——对我怎么看法"。

全文最后一句是警句:

8. A person can't have everything in this world; and it was a little unreasonable of her to expect it.

译文应有警句的简练和力量:"一个人要占有世界上所有的东西,是 办不到的。她什么都想要,是有点不合情理了。"

(集体讨论 郭建中执笔)

Sunday

Elizabeth Best

星期天

伊丽莎白·贝斯特

Every Sunday was the same.

"I must have a bath today," our father would say. This was after he became ill, of course. He didn't have a bath every day as he had done when he was well because Muzz (that was what we all called our mother) had to help him with it and it was really quite a business. Not easy at all.

Then, after his bath...

"I'll have the tie with the yellow line through it," he would say.

Or:

"That new shirt, the one we bought just before my illness. I want to look my best and I might as well use it."

He knew that he would never work again.

And after that:

"Jimmie, would you clean my shoes for me?" Even though he hadn't left the house since the last time they were cleaned.

But Jimmie would do it and not say a word.

Then, at last, everything was finished. He was bathed and dressed and seated in his own high-backed chair.

每个星期天都一模一样。

"今天我得洗个澡了。"父亲说。当然,这是他生病以后的事。他不能像过去身体好的时候那样每天洗澡了,因为现在要由妈兹(就是母亲,我们都这么称呼她)来帮他做这件事,这真是一件相当费劲的事。太不容易了。

洗完澡后,他说:

"我要系那条黄道子的领带。"

或者说:

"那件新衬衫,就是我生病前咱们新买的那件。我想打扮打扮,不妨现在就把它穿上吧。"

他知道自己反正永远也不会重新工作了。

然后又说:

"吉米,你替我擦擦鞋好吗?"其实,自从上次把鞋擦干净至今,他 就没有出过门。

不过吉米还是擦了,一句话也没说。

终于,每件事都弄妥了。在别人的帮助下,他洗了澡,穿戴完毕,坐进他那张高背椅子。

"Now I am ready for my visitors," he would say, making half a joke of it. And he would sit there, waiting.

We would all wait.

Every now and then he would call to one or another of us to check his watch with the kitchen clock which was electronic and couldn't go wrong.

Muzz would be walking around, pretending to be busy, all the time praying desperately under her breath.

And no one would come.

When he was first ill they had come but not now.

After the clock passed five, he would slump a little lower in his chair but still give a smile of sorts.

"Muzz," he would say. (He called her Muzz too.) "Could you give me a hand back to bed. I think I'll have an early night. A little extra sleep never hurt anyone." (As if going to bed early was something unusual for him!)

Afterwards, Muzz would walk around, keening softly. You couldn't call it crying; it was more like a high, early soundless wail with no visible tears.

"I hate them!" I would cry.

"You musn't hate them." She would stop and look at me as if she had come back a long distance. "You must try and understand them. I think they're afraid.... You see, they're afraid it could happen to them. I think that's what it is ..."

Every Sunday was the same.

For some, hope dies slowly.

"现在,我可以会客了。"他半开玩笑半认真地说。说完,他就坐在那儿,等着。

我们大家都等着。

每过一会儿,他不是让我们这个,就是让那个替他对时间,拿他的表与厨房里那座走得很准的电子钟对一对。

妈兹走过来走过去,做出一副忙忙碌碌的样子,心里却一直在拼命地暗暗祈祷着。

一个人也没有来。

他刚病那会儿,常有人来看望他,但现在却没有人来了。

时间一过五点,他那坐着的身体就会在椅子里缩下去一截,而脸上仍挂着似笑非笑的神情。

"妈兹,"他会说(他也叫她妈兹),"你帮我上床,好吗?我想我还是早点睡觉吧,多睡一些觉是没坏处的。"(好像睡觉睡得早对他来说并不是一件常有的事似的!)

把他安顿好后,妈兹还是走过来走过去,轻轻地哭泣。但你与其说这是哭,不如说是一种极为悲哀,却又不哭出声来,也没有眼泪的呜咽。

"我恨他们!"我叫道。

"不,你不该这样,"她停下来,望着我,那样子似乎是竭尽全力才从悲伤中挣脱出来,"你要去理解他们。我觉得,他们是怕……你知道,他们是怕触景生情。我想原因就在这儿吧……"

每个星期天都一模一样。

有些人,希望逝去得很慢、很慢。

(张晓丹译)

【翻译评析】

原文是一篇微型小说,全文不过四百个单词左右,读起来似乎并不难懂,译起来却有不少地方颇费斟酌。以下从四个方面就原文的翻译问题进行剖析。括号内的译文是有代表性的病译。

第一,深入理解。正确理解原文是翻译的基础,理解不正确,表达也就 无从说起。

- 1. I might as well use it (兴许有一天我还会像往常一样要用着它呢)
- 这里的 might 并不指将来,as well 也不等于 also。 might as well 作为一个整体,意思是 to have no strong reason not to,这句话可以译作 "我不妨穿穿那件衬衫","不如拿来穿吧"。译作"干脆穿掉算了"也是可以的。
- 2. He was bathed and dressed and seated in his own high-backed chair. (他洗了澡,穿上衣服,坐到了他自用的那只高背椅上。)

这句话里的三个动词都是被动语态,说明洗、穿、坐都不是父亲自己做的,而是在别人的服侍下才完成的。父亲生活不能自理,是这篇故事的重要事实,不可忽视。所以比较可取的译法是:"母亲(大伙)帮他洗了澡,换了衣服,把他安顿在那把高背椅上。"

3. And no one would come. (可是没有人会来。)

本文在叙述部分一共用了十五个 would, 都是表示过去经常发生的事,也就是每个星期天重复发生的事。因此,这些 would 不是表示"过去将来"、"愿望"、"可能"这类意思的。would 一词不必在中文里——复制。硬要译成"会"、"总"、"总是要"等等,反而生硬啰唆了。上面这句话译作"可是没有人来"即可。

4. After the clock passed five, he would slump a little lower in his chair but still give a smile of sorts. (钟敲过五点,爸爸的心情渐渐地消沉了,脸上仍露出种种莫名其妙的微笑。)

前半句不是说他的心情,而是说他坐的姿势。后半句的 of sorts不是"种种",而是 of a poor kind。因此把 a smile of sorts 译成"勉强露出的一

丝微笑"或"尴尬的笑"或"说不出滋味的微笑"都无不可。

5. You couldn't call it crying; it was more like a high, early soundless wail with no visible tears. (这不像是哭,倒像是声嘶力竭的干号,眼睛里流不出一滴泪水。)

这句话难在 high 和 early 这两个形容词上,许多译者以为 high 是指声调的高亢,于是译出"号哭"、"号啕"、"干号"之类的字眼,跟后边的 soundless 发生了冲突。其实这个 high 是指感情的强烈。在极度强烈的悲痛之下,哭也是哭不出来的,先要哽咽一阵子,然后才声泪俱下。明乎此,也就懂得 early 的意思了。翻译这句话变通的余地比较大,以下译法我们认为都是可取的:"你与其说这是哭,不如说更像一种极为悲哀,却又哭不出声来,也没有眼泪的鸣咽","这不能叫痛哭,而是欲哭无泪,极度悲伤的抽泣"。

顺便谈谈 Muzz 这个词,我们认为这是从 mother 和 mum 演变出来的,是这一家人当中自己使用的昵称,它的基本意思还是"妈妈",中国人也有类似的昵称,如"妈咪"、"姆妈"、"阿妈"、"娘"等。

6. She would stop and look at me as if she had come back a long distance. (她停下脚步看着我,仿佛是出远门刚回来似的。)

这里的 as if she had come back a long distance,从上下文可知是比喻母亲内心活动的变化幅度很大,刚才还沉浸在极度悲伤之中,几乎不能自持,现在忽然听见孩子口中迸出一句不懂事的话,立即回到理智的思考中来。所以这个明喻照表层意思翻译就嫌含混。如果译作"那样子似乎是竭尽全力才从悲伤中挣脱出来","那神情就像是刚刚从茫茫思绪中清醒过来一样","一副如梦初醒的神态",可能比照字面直译略胜一筹。

7. they're afraid it could happen to them (他们害怕会传染上这种病)

篇中只说父亲有病,生活不能自理,并没有指明他得的是什么病,"传染"之说缺乏根据。有人译作"怕这种不幸降临到他们头上"或"怕自己也落到这个地步",这样可能较好。至于"触景生情"这类译法,似乎引申过多。

8. For some, hope dies slowly. (对某些人来说,希望就这样慢慢地消失了。)

这句话只有五个词,却是全篇的主旨,其重心不在 dies,而在 slowly。也可以说,对 slowly 这个词处理如何是全篇成败的关键所在。生活意志顽强的人,一息尚存,希望不已。即使明知自己已经不能有所作为,也不颓唐。至少要以郑重其事的生活态度鼓励身边的人。故事里的父亲就是这样一个不轻易放弃希望的人,而不是 hope dies quickly 的一触即溃的意志薄弱者。故事里的"我"虽然对此并不完全理解(因为他是个孩子),但显然是同情和尊重父亲的。可见,这句话可以译作"人们心中的希望之火是不易熄灭的","有些人的希望是不会轻易泯灭的"。

第二,摆脱原文形式上的拘束。译文应当忠实于原文,这是指内容而言,在形式上,在用词和句子结构方面就不一定和原文一样。译文不要迁就原文的形式,而要尽量符合汉语的规律。

1. He didn't have a bath every day as he had done when he was well (他不能像先前身体好时那样天天洗澡了)

这个译文意思不错,但是句子较长,不像中国人说话。仔细看一下原文,这里包含三个意思: (1) 他不天天洗澡, (2) 像他过去所做的那样,(3)过去在他身体好的时候。在汉语里表达这样的意思往往用短句,按事情发生的时间顺序排列,比如"他生病以前天天都洗澡,可现在不行了"。

- 2. Could you give me a hand back to bed. (帮我上床去,好吗?) 英语 give someone a hand 等于 help, 但这两种说法都不一定要译成"帮"。这里用"扶"字更合适。
- 3. "I must have a bath today," our father would say. ("今天我一定要洗个澡。"我们的爸爸总是这样说。)

英语里代词用得多,译成汉语时不需要把每个代词都搬过来。这里的our 可以略去不译。同理,A little extra sleep never hurt anyone 这句话译作"多睡会儿觉没坏处"就行了;有些译者照搬代词 anyone:"多睡会儿觉对任何人都没坏处",或"多睡上一小会儿不会妨碍别人",不但累赘,而且意思也走样了。

4. I hate them! (我恨他们!)

这种译法可以说忠实到了极点,但是听起来很生硬,不像日常谈话, 分寸也不准。英语里的 hate 并不永远等于汉语里的"恨",往往没有这么强 烈,"不喜欢","讨厌"就够了。这句话译为"那些人真可恶"可能更符合这里的情景。有位青年朋友的译法是"我恨那些狗东西!"显然是过分了。

第三,注意风格。风格翻译涉及的问题很多,这里只提出两点:一是用词是否得体,二是语气是否适宜。

1. to check his watch with the kitchen clock which was electronic and couldn't go wrong (到厨房去校对他的手表,因为那儿的电子钟从不会有误差)

"校对"和"手表"恐怕不能搭配,其实最自然的说法是"对一对表"。 "误差"是个科学术语,用于家庭生活也不合适。

2. Jimmie, would you clean my shoes for me? (吉米,你给我把鞋擦擦。)

父亲有病,生活不能自理,事事都要麻烦家里人,所以说话特别客气,从来不用命令口气。"占米,给我擦擦鞋,好吗?"这样的语气比较婉转,也就得体了。

第四,译文表达力求通顺。汉语是我们的母语,我们有长期使用汉语 的经验,但也马虎不得,如果粗心大意,也会写出很不通顺的句子来。

- 1. the kitchen clock which was electronic (厨房里那口钟是电子钟) 钟诚然是可以论"口"的,但那是庙里撞的钟 (bell),而不是计时的钟 (clock)。计时的钟可以是一架、一座、一台、一只等等。
- 2. he would slump a little lower in his chair (身子稍稍地耷拉下去) 脑袋可以"耷拉",身子恐怕不行。这也是搭配不当。类似的情况还有:"戴"领带——应该是"系"、"扎"或"打";"洗"皮鞋——应该是"擦"或"刷"。
- 3. But Jimmie would do it and not say a word. (不过吉米还是会默不出声地把皮鞋拿去擦了。)

"默不出声"应为"默不作声"。另外有的译者把"有朝一日"写成"有朝一天",也属同类错误。成语有固定说法,一般说来除非为了达到特定修辞效果,成语中的字是不能随便更换的。

汉译英部分

在义与利之外

周国平

Beyond Righteousness and Gain

Zhou Guoping

"君子喻以义,小人喻以利。"中国人的人生哲学总是围绕着义利二字打转。可是,假如我既不是君子,也不是小人呢?

曾经有过一个人皆君子言必称义的时代,当时或许有过大义灭利的真君子,但更常见的是借义逐利的伪君子和假义真信的迂君子。那个时代过去了。曾几何时,世风剧变,义的信誉一落千丈,真君子销声匿迹,伪君子真相毕露,迂君子豁然开窍,都一窝蜂奔利而去。据说观念更新,义利之辨有了新解,原来利并非小人的专利,倒是做人的天经地义。

"时间就是金钱!"——这是当今的一句时髦口号。企业家以之鞭策生产,本无可非议。但世人把它奉为指导人生的座右铭,用商业精神

"A virtuous man is concerned with righteousness while a mean man, with gain," Confucius says. The "righteousness" and "gain" have long been a central theme in the Chinese philosophy of life. But, what if I am neither virtuous nor mean?

There was once a time when almost everyone claimed to be a gentleman and every word uttered was about righteousness. At that time, there might have been some truly virtuous men who were so righteous as to give up whatever was profitable. But, more likely, one might meet hypocrites who used righteousness as a fig leaf for their cupidity, or pedants believed in whatever passed for righteousness. Gone are the old days. The social trend has taken on a dramatic change unawares: the reputation of righteousness nosedived, truly virtuous men became extinct, hypocrites dropped the fig leaf and the scales fell from the eyes of the pedants. Without exception, they all joined in the scramble for gains. It is believed that the philosophy of life has changed and a new interpretation of righteousness and gain looms large: seeking material gains is not the exclusive patent of the mean, but a golden rule for all.

"Time is money" is a vogue word nowadays. Nothing is wrong when entrepreneurs apply it to boost productivity. But, when it is worshipped as a

取代人生智慧,结果就使自己的人生成了一种企业,使人际关系成了一个市场。

我曾经嘲笑廉价的人情味,如今,连人情味也变得昂贵而罕见了。 试问,不花钱你可能买到一个微笑,一句问候,一丁点儿恻隐之心?

不过,无须怀旧。想靠形形色色的义的说教来匡正时弊,拯救世风 人心,事实上无济于事。在义利之外,还有别样的人生态度。在君子小 人之外,还有别样的人格。套孔子的句式,不妨说:"至人喻以情。"

义和利,貌似相反,实则相通。"义"要求人献身抽象的社会实体, "利"驱使人投身世俗的物质利益,两者都无视人的心灵生活,遮蔽了 人的真正的"自我"。"义"教人奉献,"利"诱人占有,前者把人生变成一 次义务的履行,后者把人生变成一场权利的争夺,殊不知人生的真价 值是超乎义务和权利之外的。义和利都脱不开计较,所以,无论义师讨 伐叛臣,还是利欲支配众生,人与人之间的关系总是紧张。

如果说"义"代表一种伦理的人生态度,"利"代表一种功利的人生态度,那么,我所说的"情"便代表一种审美的人生态度。它主张率性而行,适情而止,每个人都保持自己的真性情。你不是你所信奉的教义,也不是你所占有的物品,你之为你仅在于你的真实"自我"。生命的意

motto of life and commercialism takes the place of other wisdom of life, life is then turned into a corporation and, consequently, interpersonal relations into a market.

I used to mock at the cheap "human touch". But, nowadays even the cheap "touch" has become rare and costly. Can you, if I may ask, get a smile, a greeting, or a tiny bit of compassion for free?

Don't be nostalgic, though. It is in fact of little help if you try to redeem the world or salvage the corrupt minds through preaching various brands of righteousness. Nevertheless, beyond righteousness and gain, I believe, there are other attitudes towards life; beyond virtue and meanness, there are other individualities. Allow me to coin a sentence in the Confucian style: "A perfect man is concerned with disposition."

Indeed, righteousness and gain, seemingly poles apart, have much essence in common. Righteousness calls for a devotion to the whole society while gain drives one to pursue material interests. In both cases, one's disposition is overlooked and his true "self" concealed. "Righteousness" teaches one to give while "gain" induces one to take. The former turns one's life into a process of fulfilling endless obligations while the latter breeds a life-long scramble for wealth and power. We must remember, however, the true value of life is beyond obligations and power. Both righteousness and gain are yoked by calculating minds. That's why we often find ourselves in a tense interpersonal relationship whether Mr. Righteousness is commanding or Mr. Gain, controlling.

If "righteousness" stands for an ethical philosophy of life, and "gain", a utilitarian one, what I mean by "disposition" is an aesthetical philosophy of life, which advocates taking your disposition as the operational guidance for your life, whereby everyone is allowed to keep his true "self". You do not live for the doctrines you believe in or the materials you possess. Instead, your

义不在奉献或占有,而在创造,创造就是人的真性情的积极展开,是人在实现其本质力量时所获得的情感上的满足。创造不同于奉献,奉献只是完成外在的责任,创造却是实现真实的"自我"。至于创造和占有,其差别更是一目了然,譬如写作,占有注重的是作品所带来的名利地位,创造注重的只是创作本身的快乐。有真性情的人,与人相处唯求情感的沟通,与物相触独钟情趣的品味。更为可贵的是,在世人匆忙逐利又为利所逐的时代,他接人待物有一种闲适之情。我不是指中国士大夫式的闲情逸致,也不是指小农式的知足保守,而是指一种不为利驱、不为物役的淡泊的生活情怀。仍以写作为例,我想不通,一个人何必要著作等身呢?倘想流芳千古,一首不朽的小诗足矣。倘无此奢求,则只要活得自在即可,写作也不过是这活得自在的一种方式罢了。

箫伯纳说:"人生有两大悲剧,一是没有得到你心爱的东西,另一是得到了你心爱的东西。"我曾经深以为然,并且佩服他把人生的可悲境遇,表述得如此轻松俏皮。但仔细玩味,发现这话的立足点仍是占有,所以才会有占有欲未得满足的痛苦和已得满足的无聊这双重悲剧。如果把立足点移到创造上,以审美的眼光看人生,我们岂不可以反

true "self" makes you who you are. The true meaning of life lies not in giving or possessing, but in creating, which actively unfolds your true disposition. or, in other words, the emotional gratification you obtain through the exertion of your essential power. Different from giving, which is the performance of an external responsibility, creating is the realization of one's true self. The difference between creating and possessing is more than crystal clear. Let's take creative writing as an example: "Possessing" focuses on the fame or social status a piece of writing may bring, while "creating" highlights the pleasure in the process of writing. A man of disposition seeks nothing but the communication of feelings while in company, and the cultivation of taste while possessing something. More valuably, in a time when most people are busy hunting for wealth and being hunted by it, a man of disposition is always at ease in social intercourses. Here I'm not talking about the leisure of traditional Chinese scholar-officials, nor the complacency of conservative peasants, but about a peaceful mind coming from a non-materialistic attitude towards life. Using the writing example again, I've been wondering why a writer needs to be prolific. If he dreams of being enshrined, an immortal short poem is enough. Otherwise, he could be pretty much satisfied with a carefree life. In this sense, writing is merely a way for such a life.

Bernard Shaw once said, "There are two tragedies in life. One is not to get your heart's desire. The other is to get it." With it I couldn't agree more. I did admire him for his easy and humorous way in describing the quandary of life. However, a deep ponder over it has brought home to me that Shaw's standpoint is no other than "possessing", which keeps us stranded in a double dosage tragedy of life: it's a pain not to possess your heart's desire, and a tedium, to have possessed it. However, if we shift the standpoint from "possessing" to "creating", and look at life with an aesthetic

其意而说:人生有两大快乐,一是没有得到你心爱的东西,于是你可以去寻求和创造;另一是得到了你心爱的东西,于是你可以去品味和体验?当然,人生总有其不可消除的痛苦,而重情轻利的人所体味到的辛酸悲哀,更为逐利之辈所梦想不到。但是,摆脱了占有欲,至少可以使人免除许多琐屑的烦恼和渺小的痛苦,活得有气度些。我无意以审美之情为救世良策,而只是表达了一个信念:在义与利之外,还有一种更值得一过的人生。这个信念将支撑我度过未来吉凶难卜的岁月。

eye, we can interpret Shaw's words the other way round: there are two comedies in life. One is not to get your heart's desire, so you still have the opportunity to seek or create it. The other is to get your heart's desire, and then you are able to enjoy tasting or experiencing it. Of course, life can never be free from pains, and a wealth hunter cannot dream of the sadness of a man who places a premium on his true disposition. However, to be free from the mania for possession may at least save you many petty worries and pains, and let you enjoy a graceful life. I have no intention to prescribe the aesthetic viewpoint as the cure for a corrupt world. I just want to express a belief: there is a life more worth living than the one haunted by righteousness and gain. And, this belief will help me sail through the unpredictable waters of my future life.

(集体讨论 蒋骁华、列键曦执笔)

翻译评析】

原文作于1988年。作者周国平是一位具有人文精神和哲学理性的学者:他用散文的笔调写他的哲学思考,以哲学思考贯穿他的文学写作。本文文笔简练,耐人寻味,给译者增加了理解和传译的困难。我们现将参赛译文里出现的一些问题归纳整理,评析如下。

一、遺词

在翻译的过程中,我们切不可望文生义,仅从字面上去附会。每一个词语的确切含义都是由语境决定并随之变动的,下面来看几个例子:

1. 君子喻以义,小人喻以利。

这句出自《论语·里仁》,说的是君子与小人的价值取向不同,道德高尚者只关心大义,而人品卑劣者则只能动之以利害;君子于事必辨其是非,小人处事必计其利害。而这篇文章翻译的难点之一就是"君子"与"小人"的翻译。

"君子"本身有不同的含义,历代译者对"君子"有不同的翻译,分别有 superior man, nobleman, gentleman, virtuous man 等等,而这些译法在参 赛译文里均有出现。就这篇文章的语义范围来说,superior man 不合适,因 为文章里说的根本就不是 superior 或 inferior 的问题。 nobleman 同样不合适,因为"君子"跟 nobleman 所指的那种贵族出身的人并不一致。而现代英语里的 gentleman 通常指的是 a civilized, educated, sensitive, or well-mannered man, 即有教养、有学识、敏感或行为得当的人,这对内涵宽泛的"君子"来说也未免太狭隘了。我们经过再三考量,还是决定突出"君子"的"品格"问题而选用 virtuous man。

说完了"君子",我们再看"迂君子"。

2. 假义真信的迁君子

参赛译文里对"迂君子"的翻译五花八门,如 innocent man,learned gentleman,还有译成 stupid gentleman,的——恐怕"迂"还不至于 stupid

那样刻薄吧?这里所说的"迂君子",是指那种墨守成规,糊里糊涂的人;英文里的 a pedantic insistence on the rules 就是"墨守成规"的意思。虽说pedant (a person making display of his or her learning; learned person paying excessive attention to details) 主要是学究式的"迂",跟周国平所说的"迂君子"的"迂"不完全对等,但应该说还是比较接近的。

3. "时间就是金钱!"---这是当今的一句时髦口号。

纵观参赛译文,对这一句基本有以下一些译法:

参赛译文 1: "Time is money" is today's buzzword.

参赛译文 2: "Time is money" are the catchwords of today.

参赛译文 3: "Time is money" is a popular slogan today.

问题基本上都出在"时髦口号"的翻译上。参赛译文1把 Time is money 说成是一个 buzzword,这本身就存在着一个逻辑问题。怎能把三 个词(Time is money)说成是一个词(one buzzword)呢?英语中的 word 可 以指一个词,也可以指一句话(如 Time is money),但 buzzword 只能指一 个词,而不能指一句话。因此参赛译文1不足取。参赛译文2里虽然用了复 数 catchwords, 但 catchword 通常指的是 a memorable word or phrase that is repeated so often that it becomes a slogan, as in a political campaign or in advertising a product,即商业广告或政治宣传活动上的 口号。再者,如果说一个 catchword 就代表一个口号,那么复数 catchwords 是不是就指几个口号了呢?而"时间就是金钱"就只有一句。因 此,参赛译文2也不准确。再看参赛译文3。这里,"时髦口号"被译为了 popular slogan。slogan 指的就是 a distinctive cry, phrase or motto of any party, group, manufacturer, or person; 在汉语里, "口号"作为供口 头呼喊、带有纲领性和鼓动作用的简短句子,跟 slogan 还是比较匹配的。 但问题是,"时间就是金钱"作为"时髦口号",它是否就真是一个"带有纲领 性和鼓动作用的简短句子"?在这里,所谓的"时髦口号"只不过是句"时髦 话"而已,因此 slogan 也不准确。我们建议"时髦口号"除可简单译成 a Vogue word 外,也可译成 one of today's popular sayings。

中国文人用词有时比较随意(当然,随意并不意味着随便),这种"随意.*性"在原文的读者看来并不明显,但一旦进入翻译的过程,出现在译语当中,就会被立即放大。如何在译语里选择适合的词语,便成为译者最头疼的问题。

4. 中国人的人生哲学总是围绕着义利二字打转。

"人生哲学"译作 philosophy of life,在这篇文章里应该没有太大问题。事实上,绝大部分参赛译文和我们的参考译文就是这样来译的。但我们还是想问,这里的"哲学"是不是非得译成 philosophy? 周国平所谓的"人生哲学"指的可能只是普通的"人生观"或"人生态度",还没有上升到"哲学"(philosophy)的高度。也就是说,这里的"哲学"也许还不至于是 a set of philosophical doctrines or tenets。因此,"人生哲学"在这里似乎也可以简单地译作 outlook on life。

以上说的,都是如何进行横向比较而选择合适词汇的问题。但在实际翻译过程中,还得对所选词汇进行纵向的观照。具体地说,任何一种活的语言,其词汇在不同的历史时期都会有不同的内涵和外延。这种历史特定性要求译者对源语和译语的每一个词语都要非常敏感,要特别留意它所隐含的特定含义。

二、连贯性

在翻译中我们不仅要注意遣词造句,还要注意前后的连贯性。请看下面这个例子。

1. 套孔子的句式,不妨说"至人喻以情。"

参赛译文 1: To follow Confucius in form, I would put like this: "The behavior of the perfect man who has good sense is guided by true feelings." (Noblemen pursue righteousness; snobs pursue personal gain.)

参赛译文 2: I might as well put it in Confucius's fashion: "A pure man thinks and acts in terms of affections." Gentlemen see things in terms of righteousness, base people selfish interest.)

参赛译文 3: In the vein of the Confucian quote, one might say, "the accomplished man is concerned with his temperament." (The

superior man pays more attention to morality; and the inferior man pays more attention to profit.)

参考译文: Allow me to coin a sentence in the Confucian style: "A perfect man is concerned with disposition." ("A virtuous man is concerned with righteousness while a mean man, with gain," Confucius says.)

原文说"套孔子的句式",非常明确,指的是套用"君子喻以义"或"小人喻以利"这样的句式。可上面所列的三种参赛译文均未注意到这一点,请仔细观察其"至人喻以情"的译文和后面我们在括号内所附的其"君子喻以义,小人喻以利"的译文。两者用的不是同一句式,因而其前后连贯性完全丧失。

2. "君子喻以义,小人喻以利。"中国人的人生哲学总是围绕着义利二字打转。可是,假如我既不是君子,也不是小人呢?

这一句的意思要用英语表达出来丝毫没有困难。 在语义层面上,很多参赛译文还是比较出色的,例如:

Confucius said, "Virtuous men are concerned with what is right and lesser men with what will pay." The Chinese philosophy of life has always centred on the notions of righteousness and gain. But what if I am neither a "virtuous man" nor a "lesser man"?

我们的参考译文也是注重语义层面,并稍做些润色。但如果仔细琢磨原文,我们仍可以有不同的译法。如果说汉语散文强调的是"形散神聚",那英文散文强调的则是句子之间的内在逻辑联系。汉语重意合,英语重形合。从句子结构的特点来说,两种语言相距甚远,汉语结构松散,英语结构紧凑。语言学家以"竹节句法"来比喻英语句子,即英语句子是由断不可缺的各种连接词衔接而成,宛如节节相连的竹子,而汉语句子则被喻为"流水句法",所谓的流水指少用乃至不用连接词仍行文流畅。

周国平的原文读起来相当顺畅,开篇第一句引用了孔子的话,接着, "中国人的人生哲学总是围绕着义利二字打转"是对孔子引文的延伸与解释,接下来,"假如我既不是君子,也不是小人呢"是对孔子的话进行回顾, 同时对读者进行诘问。可以看出,头两句之间虽然没有连接词,但只凭句子本身的意思就已经把它们的关系表达得很清楚,它们的内在联系是紧密的。我们再看上面所引的译文。

译文开头照样引用孔子的话(很多参赛者意识到中英读者的文化差异,都在引文前后补上了 Confucius 的大名,这让我们很欣慰),接着便直接 跳到 The Chinese philosophy of life has always centred on the notions of righteousness and gain,中间却没有任何连接词。英语句子中如果少了连接词,所要表达的意思就会支离破碎。读者不容易理解下面这句跟孔子的引文之间有什么逻辑联系。然后,译者笔锋一转,又重新回到孔子的话:But what if I am neither a "virtuous man" nor a "lesser man"。我们可以看到,从孔子到中国人生哲学又回到孔子,三句之间存在明显的逻辑断裂,没有顺畅的过渡,结果不仅"形"散了,"神"也散了,这是彻底的"散"文。

故此,汉语比较松散的思维模式,在移译成英文的时候,需要进行一定的处理。对以上的段落,我们可以有以下两种处理方式,下面我们先来看第一种:

Confucius said, "Virtuous men are concerned with what is right and lesser men with what will pay." Truly, the Chinese philosophy of life has always centred on the notions of righteousness and gain. But what if I am neither a "virtuous man" nor a "lesser man"?

在头两句之间插入了 Truly, 让读者明白第二句乃孔子引文的延伸, 这样第三句再回到孔子的时候, 那种断裂的感觉就不会那么强烈, 但仍然存在。再看下面一种处理方式:

The Chinese outlook on life has always centred on the notions of "righteousness" and "gain". Confucius, for example, has remarked, "Virtuous men are concerned with what is right, and lesser men with what will pay." But what if I am neither a "virtuous man" nor a "lesser man"?

这里,我们调换了头两句的位置,以对中国人生哲学的评说开篇,然

后引孔子为证,孔子论及的是"君子"与"小人",最后的诘问也是关于"君子"与"小人"。这样,三句下来,水到渠成,避免了原译的迂回跳跃。

三、虚与实

中文和英文的行文都有"虚"与"实"的问题。对母语读者来说,"虚"与"实"似乎都能意会或心照不宣,只要意思明白,他们并不注意深究"虚"、"实"的问题。但在翻译中,"虚"、"实"不辨,很可能陷入翻译困境,或费力不讨好。例如:

1. 义和利都脱不开计较,所以,无论义师讨伐叛臣,还是利欲支配众生,人与人之间的关系总是紧张。

参赛译文 1: That's why the inter-human relationship is invariably tense as justice advocates crusade against rebels or the thirst for advantage dominates people.

参赛译文 2: All in all, either the cause of righteous army quelling the traitors or the manipulation of lust over common people only makes social relationship tenser.

参赛译文 3: Therefore, no matter it is righteous army which crusades against rebel subjects, or desire for gain which controls all living creatures, the interpersonal relationship is always in tension.

参考译文: Both righteousness and gain cannot get away from (are yoked by) calculating minds. That's why we often find ourselves in a tense interpersonal relationship whether Mr. Righteousness is commanding (ruling) or Mr. Gain, controlling (reigning).

以上三个参赛译文的问题出在哪里?所谓的"义师"、"叛臣"、"利欲"和"众生",是否真的指其所指?在我们看来,这是典型的中国文人的"春秋笔法",这里作者借用"义师"、"叛臣"等虚构形象来表达"义"和"利"对人的支配。虽然说英语中的"隐喻"也非常普遍,但像 either the cause of righteous army quelling the traitors or the manipulation of lust over common people 这样迂回的笔法只会让人发笑。参考译文化"实"为"虚",轻松地绕过了陷阱。

2. 有真性情的人,与人相处唯求情感的沟通,与物相触独钟情趣的品味。

所谓的"与物相触独钟情趣的品味"不好理解,参赛译文也是五花八门,如 (seeking) aesthetic tastes when dealing with objects, (fostering) tastes for identification with the external world, extracting aesthetic beauty from the material world 等等。我们不得不承认,原文是晦涩的。首先,"与物相触"看来只是为了和"与人相处"对仗而作,"相触"究竟是怎么"触"?这个"触"字够"虚"的;"物"究竟指的是什么?其次,"情趣的品味"指的又是什么?

我们认为,既然上文说的一直是"占有"的问题,那么"与物相触"里的"物"也许可以看成是"占有的物品",而"相触"说的也不是具体的"接触",而是指对"物"的态度。"情趣的品味"也许可以理解为"对情趣和品味的重视"。故此,我们觉得 dealing with objects 或 material, material world 等说法都显得过于空泛,有点儿不着边际。而 (seeking) aesthetic tastes 或 extracting aesthetic beauty 又过于玄平。最后,在参考译文里,我们决定把这一句化"虚"为"实",让英语读起来干净利落:A man of disposition seeks nothing but the communication of feelings while in company, and the cultivation of taste while possessing something。

四、逻辑关系

总的来说,英语比汉语更强调行文的内在逻辑关系,或者说,英文的行文有一种汉语没有的逻辑要求。中文说"在义与利之外,还有一种更值得一过的人生",言简意明,不会有理解上的问题。可照实译成英语就不符合逻辑。请看下面的译例.

1. 在义与利之外,还有一种更值得一过的人生。

参赛译文 1: Beyond righteousness and interest, there is another kind of life more worthy of our living.

参赛译文 2: There is another life worth us to enjoy apart from righteousness and self-interest.

参赛译文 3: There is another life worth living beyond righteousness

and profit.

参考译文: There is a life more worth living than the one haunted by righteousness and gain.

上面所列的三个参赛译文都犯下了同一个逻辑错误,这个错误主要是因为误解原文而产生的,当然也因为译者对英语的措辞不够敏感。问题出在 another (kind of) life,英文里说 another,意思是 being one more or more of the same,就是说 another (kind of) life 指的是在义与利之外有两个以上"值得一过的人生";而周国平所暗示的,就只有一种这样的人生,因此 another 在这里并不恰当。

(集体讨论 列键曦、蒋骁华执笔)

读书苦乐

The Bitter-Sweetness of Reading

Yang Jiang

杨绛

读书钻研学问,当然得下苦工夫。为应考试、为写论文、为求学位,大概都得苦读。陶渊明好读书。如果他生于当今之世,要去考大学,或考研究院,或考什么"托福儿",难免会有些困难吧?我只愁他政治经济

我曾挨过几下"棍子",说我读书"追求精神享受"。我当时只好低头认罪。我也承认自己确实不是苦读。不过,"乐在其中"并不等于追求享受。这话可为知者言,不足为外人道也。

学不能及格呢,这还不是因为他"不求甚解"。

我觉得读书好比串门儿——"隐身"的串门儿。要参见钦佩的老师或拜谒有名的学者,不必事前打招呼求见,也不怕搅扰主人。翻开书面就闯进大门,翻过几页就升堂入室,而且可以经常去,时刻去,如果不

Reading and studying regularly calls for a painstaking effort, whether it is meant for passing an exam, writing a thesis or pursuing an academic degree. Tao Yuanming, a famous scholar in the Jin Dynasty, who doted on reading, might probably feel baffled if he were living today and had to take exams for getting into universities or graduate programs or to score well in such tests as the TOEFL. I'm afraid he might fail the exam in Political Economics, as the result of his motto "staying content with superficial reading".

I was "cudgeled" for a couple of times, being reprimanded for reading "to seek spiritual indulgence". At the time, I had to bow down my head and confess my sin, and I have to admit as well that I've never made any painstaking effort in reality. Nevertheless, "enjoying reading" doesn't mean seeking indulgence, whose truth can only be shared with like-minded people, but goes beyond those without similar experiences.

I would compare reading to visiting friends—in the spiritual rather than physical sense. Visiting a well-respected teacher or paying homage to a renowned scholar doesn't necessarily require appointment in advance and we won't feel as if we were disturbing him. Opening the book is like getting into the door uninvited; and turning a few pages, we may find ourselves in his study. Besides, we can go visit him as frequently as we want and at any

得要领,还可以不辞而别,或者另找高明,和他对质。不问我们要拜见的主人住在国内国外,不问他属于现代古代,不问他什么专业,不问他讲正经大道理或聊天说笑,都可以挨近前去听个足够。我们可以恭恭敬敬旁听孔门弟子追述夫子遗言,也不妨淘气地笑问"言必称'亦曰仁义而已矣'的孟夫子",他如果生在我们同一个时代,会不会是一位马列主义老先生呀?我们可以在苏格拉底临刑前守在他身边,听他和一伙朋友谈话;也可以对斯多葛派伊匹克悌忒斯(Epictetus)的《金玉良言》思考怀疑。我们可以倾听前朝列代的遗闻逸事,也可以领教当代最奥妙的创新理论或有意惊人的故作高论。反正话不投机或言不入耳,不妨抽身退场,甚至砰一下推上大门——就是说,啪地合上书面——谁也不会嗔怪。这是书以外的世界里难得的自由!

壶公悬挂的一把壶里,别有天地日月。每一本书——不论小说、戏剧、传记、游记、日记,以至散文诗词,都别有天地,别有日月星辰,而且还有生存其间的人物。我们很不必巴巴地赶赴某地,花钱买门票去看些仿造的赝品或"栩栩如生"的替身,只要翻开一页书,走入真境,遇见真人,可以亲亲切切地观赏一番。

time we wish. If we fail to get the pith of his argument, we can just leave without saying "good-bye" or turn to someone else for help, and come hack to challenge him. We can get close to the host and listen to every word he has to say, no matter where he resides, at home or abroad, what a person he was or is, a contemporary or a man of the past, whatever field he specializes in, or whether he is talking about a serious subject of importance or simply chatting plus cracking jokes. We can sit in, in due reverence, and listen as Confucius's disciples recount their master's legacy of teachings, or playfully ask Mencius, who likes to prattle about nothing but kindness and justice, whether or not he would become a pious Marxist preacher, should he live in our time. We can stay by the side of Socrates at his execution and listen to him talking to his friend, or harbor doubt as we ponder the truth of Discourse by Epictetus, a Stoic philosopher. We can indulge ourselves in the anecdotes and amazing tales of the past, and appreciate the profound nouveau theories of our own age or hear sensational arguments meant to shock the world. In a nutshell, we can bang the door shut—closing the book that is—the minute we find anything disagreeable or distasteful, and leave forthwith. No one will blame us. This is the kind of freedom we can hardly expect other than from the books.

For Hu Gong (or Master Gourd), a master herbalist in ancient China, a magical gourd of his contains the entire world. Likewise, every book, be it a novel, a play, a biography, or a book of traveling notes, of journals, and of even essays or of poems, contains a world of its own, with its own sun, moon, and stars and its own live characters between heaven and earth. There is really no need trotting all the way to places and paying admission fees, merely to view imitations or "vivid" substitutes, when we can simply open a book and find ourselves in real situations and meet real characters for a close contact.

尽管古人把书说成"浩如烟海",书的世界却真正的"天涯若比邻",这话绝不是唯心的比拟。世界再大也没有阻隔。佛说"三千大千世界",可算大极了。书的境地呢,"现在界"还加上"过去界",也带上"未来界",实在是包罗万象,贯穿三界。而我们却可以足不出户,在这里随意阅历,随时拜师求教。谁说读书人目光短浅,不通人情,不关心世事呢!这里可得到丰富的经历,可认识各时各地、多种多样的人。经常在书里"串门儿",至少可以脱去几分愚昧,多长几个心眼儿吧?

可惜我们"串门"时"隐"而犹存的"身",毕竟只是凡胎俗骨。我们没有如来佛的慧眼,把人世间几千年积累的智慧一览无余,只好时刻记住庄子"生也有涯而知也无涯"的名言。我们只是朝生暮死的虫豸(还不是孙大圣毫毛变成的虫儿),钻入书中世界,这边爬爬,那边停停,有时遇到心仪的人,听到惬意的话,或者对心上悬挂的问题偶有所得,就好比开了心窍,乐以忘言。这个"乐"和"追求享受"该不是一回事吧?

Despite the ancient saying about books being like a vast ocean, the distant world of books could be actually deemed as close as a next-door neighbour, which is not merely an idealistic metaphorical assertion. For in the world of books there are no longer any barriers. The Buddhist notion of "one Buddha-world" is extremely enormous. But what about the extremities of the world of books? It consists of "the present realm", "the past realm" and "the future realm", encompassing everything in each of the three great realms, across whose borders we can go back and forth with great ease. We can read and experience all we care to read and experience, and learn from masters any time we want, without venturing outdoors at all. Who says that book-lovers are near-sighted, inflexible and indifferent to worldly affairs! In the world of books, we can enrich our experience and get to know all kinds of people from different times and places. Those who visit the world of books frequently can at least rid themselves of some ignorance and gain a certain degree of wisdom.

It is a pity that our physical body, invisible as we visit the world of books, is after all confined to this mundane world. Without the insight of Buddha, who takes in all the human wisdom accumulated over thousands of years at one glance, we have to comfort ourselves by what Zhuang Zi has said: "Human life-span is finite whereas knowledge is infinite." We are but insects with a fleeting lifetime (not even the insects the Monkey King turned into with his hairs), crawling our way into the world of books, pausing hither and thither, becoming speechless with exultation when we accidentally bump into a much-admired person or hear a few soothing words or occasionally find an answer to a pending question. I wonder if this sense of "joy" can be called "seeking indulgence in pleasure".

(集体讨论 史志康执笔)

【翻译评析】

这是一篇十分优秀的散文,乍看标题"读书苦乐",读者可能以为作者在写读书是一种苦乐参半的经历,可通篇读完后,则渐渐悟出作者旨在写读书之"乐":"乐在其中","乐以忘言",因为书本能带读者穿越时空,任意遨游,随兴晤谈。这是一篇出自名家之手的散文,没有浮华的雕琢痕迹,但是仔细读来,可以在作者幽默甚至调侃的语气中体会到她爱读书的强烈程度,体会到读书给人一种享受精神升华的快乐。这篇散文情真旨远,含有不尽的意味。虽然读者在整篇文章理解方面一般不会大相径庭,但文中却有不少翻译的难点。下面我们着重讨论了四个难点问题。

一、题目的理解与翻译

一般来说,翻译关键的环节大概可以用"理解"、"表达"这四个字来概 括。对于我们中国译者来说,若是做汉译英的翻译,理解原文方面的问题 可能少一点,而用英语来表达原文的意义、韵味,问题可能多一点。但是,在 这篇文章的翻译过程中,不少译者却在对原文的题目理解方面出了偏差。 原文的题目是"读书苦乐",绝大多数的译者将"苦乐"的含义理解成并立 的,将其译成"Bitterness and Sweetness in Reading",或"Hardships and Pleasures in Reading", "the Delights and Hardships of Reading", 以及 "The Pain and Pleasure in Reading"。若撇开对原文的理解正确与否,纯 粹从英语语言的角度来看,我们认为,在上面诸多的译法中,第一种译法 "Bitterness and Sweetness in Reading"最为妥帖,最后一种译法"The Pain and Pleasure in Reading"十分有韵味,因为它是押了头韵。但是,我 们认为"苦乐"的含义是偏正关系,"苦"为虚,"乐"为实,因为文章中除了第 一、二段文字中提及的读书为眼前功利目的和曾遭受批评之"苦"以外,通 篇讲的就是读书之乐:读书可以见名人、长见识,读书可以在一个真实和虚 幻完美融合的世界里遨游,读书可以减少愚昧、增加智慧等。因此,我们将 题目"读书苦乐"翻译处理为"The Bitter-Sweetness of Reading"。

二、一些常见的用词问题

1. 不甚准确的词

在翻译过程中,若我们遇到一些专有名词,翻译的第一原则就是采用人们早已接受并广泛使用的对应词。这里举两个例子。原文第一段中提到"政治经济学"这一科目,说来奇怪,许多译者似乎都译得有点偏了,其中最多的一种译法是 Political Economy,还有几个译者用了 the Economics and Political Science,或许有些大学把"政治经济学"写成了 the Economics and Political Science,一般来说,正确的译法是 Political Economics。有的译者选用了 Plutonomy,该词的英语释义是 the branch of knowledge that deals with the production and distribution of wealth,所以 Plutonomy 也有"政治经济学"的意思。

第二个例子是原文第五段中"佛说'三千大千世界',可算大极了"这一句话。"三千大千世界"是佛教用语,亦即大千世界,该名词除了译成 a great chiliocosm 以外,也可以译成 one Buddha-world,或译成 the boundless universe。有人直接译成 Three Thousand Great Thousand Worlds,就不够准确了。

2. 生编硬造的词

翻译的一个大忌就是不尊重目的语(target language)的语言习惯,把源语(source language)和目的语之间的语言对等或仅仅看成是语义对等(semantic equivalence),忽视了语法对等(grammatical equivalence),或仅仅看成是语法对等,忽视了语义对等,结果出现了生编硬造、不符合目的语语言习惯的词。比如原文第二段中有一句话:"我当时只好低头认罪"(参考译文为: At the time, I had to bow down my head and confess my sin),有译者将其译成: At that time I had to yield to such observations for deep down。我猜想,译文中的介词短语 for deep down 是译者试图对应原文中的"低头认罪",但是从英语语法角度来看,这个短语是不成立的。顺便说一说,英语口语中确实说 deep down,其含义是"(有别于外表的)'内心'",比如我们可以说: Mr. Smith appears to be frivolous,but deep down he is a serious man(史密斯先生表面上是一个轻浮的人,但在本质上他还是一个严肃的人)。再比如有译者将"这话可为知者言"译成 only for the sympathy of possible wisers,其中 wisers 用来作名词是凭主观臆想编造出来的。

3. 不合搭配习惯的词

英语中有无数的习惯短语和相对比较固定的词语搭配。若一个人不 顾英语习惯而随意搭配,往往暴露出其英语尚欠地道,娴熟的缺陷。原文中 第五段接近结束部分有一句话:"这里可得到丰富的经历,可认识各时各 地、多种多样的人"(参考译文为: In the world of books, we can enrich our experience and get to know all kinds of people from different times and places)。有译者将其译成 It enriches our experience by introducing us to a repertoire of people across a substantial span of time and space. 其中,"多种多样的人"被译成了 a repertoire of people。英语单词 repertoire 源于法语,基本含义为"(演员、剧团等演出的)保留节目数"、"(歌 手、演奏家)演唱或演奏目录"等,比如:a large repertoire of songs (丰富的 演唱节目)。有时,它也可以转义指"各种技巧"或"各种类型的举止"。据此, 我认为短语 a repertoire of people 的搭配不合英语习惯。这里,我再举一 个例子。谈到读书益处的时候,原文作者说:"经常在书里'串门儿',至少可 以脱去几分愚昧,多长几个心眼儿吧"(参考译文为: Those who visit the world of books frequently can at least rid themselves of some ignorance and gain a certain degree of wisdom)。有译者将其中的"可以 脱去几分愚昧"译成 our blindness can be shrugged off。英语短语 shrug off 有两个基本含义:一是"对……不屑一顾",比如:shrug off a protest (把抗议置于一边),二是"抛开,摆脱",比如:shrug off sleep(摆脱睡意)。从 其第二个意义来看,短语 shrug off 似乎确实有"摆脱"的含义,但在一般 情况下,它还含有通过类似"抖动身体"的动作来"摆脱"的意思。因此,我认 为,译文 our blindness can be shrugged off 的搭配不是十分妥帖。

三、几个翻译难点问题

1. 原文:我曾挨过几下"棍子",说我读书"追求精神享受"。

参考译文: I was "cudgeled" for a couple of times, being reprimanded for reading "to seek spiritual indulgence".

"挨过几下'棍子'"翻译为 was "cudgeled" for a couple of times是有根据的,比如在狄更斯的小说《雾都孤儿》第三章节中有这么一句话: in a species of arithmetical desperation, he was alternately cudgeling

his brains and his donkey, when, passing the workhouse, his eyes encountered the bill on the gate (在一种算来算去无法补上的绝望境地,他忽而敲敲自己的脑袋,忽而抽打为他拉车的驴子,在经过济贫院的时候,眼睛瞥见了贴在门上的告示)。cudgel 的基本意思是"(作为武器或惩罚用的)棍棒",前面一段引语中的 cudgel 是双关语,前者 cudgeling the brains 的表面意思是"用棍棒敲脑子",实际是指"动脑子",后者 cudgeling his donkey 的意思是"用棍子打他的驴子"。原文中的"挨过几下'棍子'"也可以翻译为 was lashed (whipped) for a couple of times。

此句的翻译问题主要有两类:有人避开"棍子"一词,用比较笼统的语言 来翻译,比如:(1) I was once severely criticized for "reading for pleasure": (2) I was denounced for "seeking after spiritual pleasure"。还有人虽然 努力在译文中表达"挨棍子"的意思,但是译文的表达方法不符合英语习 惯,比如:(1) As the receiver of several "sticks of bad names". I was once denounced on the accusation of "seeking spiritual comfort": (2) I have once been criticized for reading "to seek spiritual pleasure", and thus suffered some stick-beating; (3) I was given several "rods" in the past because I was denounced for reading for "spiritual pleaure"; (4) At that time, all I could do was to kiss the rods。如上述例子所示,不少译者 用了 stick 或 rod 一词,它们的确有表示"惩罚"的意义,但往往在具体使用 时都有比较固定的搭配,比如:give a person the stick(责打某人,处罚某 人), get (take) the stick (受责打, 受处罚), 英语中有一个有趣的短语: carrot and stick (其原义是用马喜爱的胡萝卜和讨厌的鞭子去控制马,后 转义表示"威逼利诱"的意思),我们常说 carrot-and-stick diplomacy(软硬 兼施的外交),还比如:give a person the rod(鞭打某人), kiss the rod (很 老实地甘心接受处罚),英语中有一个源于《圣经》的短语:rule with a rod of iron (实行高压政策)。例(4)的译者用了 kiss the rods,大概由于原文是 "几下棍子",所以在译文使用的英语短语 kiss the rod 后面添上 s 来表示 复数。然而,英语中大部分固定短语是不能随意改动的,我想,这里的情况 也是这样吧。

2. 原文: 我觉得读书好比串门儿——"隐身"的串门儿。

参考译文:I would compare reading to visiting friends—in the spiritual rather than physical sense. ("串门儿"也可以译成 dropping on friends。"'隐身'的串门儿"也可以译成 not physically, but for a meeting of minds。)

该句的难点是"隐身"一词。有的译法虽然从语法上看似乎没有问题,但是关键词的表达比较生硬,比如:(1) I feel that reading a book is quite similar to making a visit to others—a kind of body-hidden visit; (2) To me, reading is very much like calling at someone's home—an inward visit which can save us the trouble of making an appointment。我认为,body-hidden visit 或 inward visit 都用得比较生硬,给人一种别扭的感觉,因为英语中有一个完全可以跟 visit 搭配的表示"隐身"意义的词: invisible。还有的句子有明显的语法瑕疵,比如:I find reading is like dropping around as if we are invisible。这里, as if 后面应该引导的是虚拟语气的句子,所以不能用 be 动词的一般现在时的形式 are。

3. 原文:这话可为知者言,不足为外人道也。

参考译文: ...whose truth can only be shared with like-minded people, but goes beyond those without similar experiences. (也可以译为:...a truism that can only be shared with like-minded people rather than with those non-readers.)

这句话的原文凝练,意味深长,很有"文言文"的雅趣,与之相匹配的译文应该既简要又有一点雅趣。大部分译文虽然从语法上来看没有差错,但都有点瑕疵,比如:(1) Others will never understand it, and also, I never expect them to; (2) Here I would like to share this with you, who know the secret of reading; (3) However, this must be kept a secret which could only be revealed to intimate friends。例(1)句子的结构最为平妥,但译文太平实了一点,例 (2) 中,译者用know the secret of reading 来传达原文的"乐在其中的秘密"似乎不是最为合宜;而例(3)中的定语从句 which could only be revealed to...似乎添了些许神秘的色彩,从语气上来看,大概译得过"火"了一点。从英语的角度看,例(2)、例(3)的译文太过平实,缺乏应有的文采。

4. 原文:如果不得要领,还可以不辞而别,或者另找高明,和他对质。

参考译文: If we fail to get the pith of his argument, we can just leave without saying "good-bye" or turn to someone else for help, and come back to challenge him.

有一些可圈可点的译文,比如:(1) If you fail to grasp the gist, you might as well take a French leave, or turn to anyone else more qualified to pose a debate: (2) Or anyway, when some words offend our ears or mind, we may safely quit the scene...。例(1)的译者用短语 grasp the gist 和 might as well 来分别表达"得要领"和"还可以",都非常 恰当,取到了很好的效果。但是,在这个句子中,若把 anvone 改成 someone 则更好, pose a debate 与原文的意思不吻合。例(2)中的短语 safely quit the scene 用来对应原文中"可以不辞而别",基本上是可取的。当然,这个 句子用前半部分中的 some words offend our ears or mind 来对应原文中 的"不得要领",语气实在太重了,十分不妥。需要指出的是,这个句子的大 部分译文还是不够理想,比如:(3)...or even fetch some other wise guy to start an argument between them: (4) ...or may visit another one and present our opinion to him。例(3)中,译者把"另找高明"译成 fetch some other wise guy,其中动词 fetch 用得不妥,词组 wise guy 的搭配有问题; 另外,把"和他对质"译成 start an argument between them 也不妥帖,因 为该译文的含义是"在他们之间引起一场辩论"。例(4)中,译者将"另找高 明,和他对质"译成 visit another one and present our opinion to him,似 平过于简化,远远没有表现出原文的风格。

(集体讨论 史志康执笔)

Iin Kemu

金克木

六十整岁望七十岁如攀高山。不料七十岁居然过了。又想八十岁 是难于上青天,可望不可即了。岂知八十岁又过了。老汉今年八十二 矣。这是照传统算法,务虚不务实。现在不是提倡尊重传统吗?

老年多半能悟道。孔子说"天下有道"。老子说"道可道"。《圣经》说"太初有道"。佛教说"邪魔外道"。我老了,不免胡思乱想,胡说八道,自觉悟出一条真理:老年是广阔天地,是可以大有作为的。

七十岁开始可以诸事不做而拿退休金,不愁没有一碗饭吃,自由自在,自得其乐。要看书可以随便乱翻。金庸、梁羽生、克里斯蒂、松本

At the age of sixty I longed for a life span of seventy, a goal as difficult as a summit to be reached. Who would expect that I had reached it? Then I dreamed of living to be eighty, a target in sight but as inaccessible as Heaven. Out of my anticipation, I had hit it. As a matter of fact, I am now an old man of eighty-two. Such longevity is a grant bestowed by Nature; though nominal and not real, yet it conforms to our tradition. Is it not advocated to pay respect to nowadays?

An old man is said to understand the Way most probably: the Way of good administration as put forth by Confucius, the Way that can be explained as suggested by Laotzu, the Word (Way) in the very beginning as written in the Bible and the Way of pagans as denounced by the Buddhists. As I am growing old, I can't help being given to flights of fancy and having my own Way of creating stories. However I have come to realize the truth: my old age serves as a vast world in which I can still have my talents employed fully and developed completely.

At the age of seventy I began my retirement, in which I can rely on my old-age pension for a living, free from any burden of the boring routines I used to bear, and lead a life carefree and contended. As for reading I can, now, choose at my own will to thumb through anything to while away the

情张,从前哪能拜读?现在可以了。随看随忘,便扔在一边。无忧无虑, 无人打扰,不必出门而自有天地。真是无限风光在老年。

偶尔有人来,不论男女老少认识不认识,天南地北,天上地下,天文地理,谈天说地,百无禁忌。我的话匣子一开,激光磁盘便响个不停,滔滔不绝。无奈我闲人忙,听众逐渐稀少,终于门庭冷落,只剩一屋子广阔天地,任我独往独来,随意挥洒。

打开电视,又是一番新气象。古今中外,赤道南极,变幻莫测。真能 坐地日行八万里。忽而庄严说教,忽而插科打诨,忽而高歌一曲,忽而 舞步翩翩。帝王将相,牛鬼蛇神,无不具备,应有尽有,场面各有不同。 主持人个个精神焕发。服装表演件件花样翻新。足球射门中的。篮球 投篮不空。马家军飒爽英姿。大歌星真人假唱。忽然出现红顶花翎,拖 着辫子,仿佛我的一百四十岁的父亲复活。他不辞辛苦跑到北京来对 time. I can find time to read anything that I didn't used to, for instance, such time killers as those created by Jin Yong, Liang Yusheng, Christie and Seicho Matsummoto. I don't have to keep them in mind and quit them as I see fit. There being no worry and disturbance, I need not travel far in my own world so vast. True it is that the most splendid view may be found in old age!

Occasionally I had some visitors, male or female, old or young, acquainted and unacquainted. We could chat about everything in the north or in the south, in the space or at the core, related to astronomy or geography, in the Heaven or in the Hell and there were no taboos for us at all. Whenever I broke the ice I began to pour my words, in a flow of eloquence, as continuously as a laser disc. Unfortunately, I was jobless while they were so busy that they almost melted away until few knocks came at the door and the world became vacant again. Now I alone can occupy it and go my own way.

When I turn on the TV set, some other new scenes come into my sight, for example, the changeable events in history or in current affaires, on the equator or at the poles. It might be said that while sitting in my room I can cover eighty thousand miles a day since our planet spins. Come upon the screen, now serious preaches, now comic gestures and remarks, now resounding songs, now twists and dances. The cast may be emperors, generals, monsters or demons, of all kinds and of all sorts, but in different situations. Every host beams with vigor and energy, as a model girl shows a brand new costume, as a goal is made in a football game, as each shot scores the basket, as a distance-race runner on the team coached by Mr. Ma makes a good performance or as a famous star comes on the stage in person but his/her song comes from the cassette. Suddenly the picture changes as an official in a red-topped hat and with a pigtail behind the

宣统皇帝磕头。我却曾在大庭广众中对溥仪先生点头问好。真是一代不如一代,一代胜过一代。正在得意之间,不料长袍马褂已变成西装革履。长发长袜,飘来跳去,三点泳装耀眼生辉。眼睛耳朵实在招架不住,那就下令暂停,闭目养神去也。

这正是:

小屋之中天地阔, 老年无事是忙人。 back comes upon the scene, as if my 140-year-old father had come to life again. He made light of a tiring travel from my hometown to the capital in order to kowtow to the emperor Xuantong. In contrast, I did once meet with and greet Mr. Puyi, the same person, in public. Really, a new generation may be inferior to the old and in return an old generation may be outshone by the new. As I am beside myself in high glee, the traditional costume gives way to a western suit. Then the long-haired and the long-stocked shake their legs as if adrift, sandwiched by the radiating bikinied. My eyes and ears can hardly stand those things and I order the set to be turned off for I am going to close my eyes for a rest.

So it is well said:

The world is vast though in the house very small;
The old become jobless, yet now most active of all.

(集体讨论 萧立明执笔)

【翻译评析】

1. 关于对原文主题思想的理解

本篇汉译英原文《老来乐》是我国著名学者金克木先生的一篇散文。金克木 (1912—2000) 先生是北京大学教授、梵文研究专家和翻译家;他早年曾是"现代派"的重要诗人之一。他的散文主要是思想随笔,涉及读书札记、文化漫谈,往往是针对某一议题生发开来,融进丰富的知识,思维活跃、充满智慧而又诙谐从容。我国文学界将这类散文称为"学者散文"或"文化散文"。《老来乐》就是其中一个范例。

从全文来看、《老来乐》体现了作者对待人生的积极态度。这里主要是指一个人应当如何看待自己的晚年。作者以乐观的态度对待这种自然规律。古今中外的不少学者,对人生的感悟也达到了这种境界,例如杜牧在《山行》一诗中所表达的意境和英国现代哲学家罗素在"How to Grow Old"一文中所表达的哲理,都反映出他们积极上进的人生观。金克木先生是以当今社会现实和个人体验来谈晚年的,所以笔下之言更贴近生活,更感人肺腑。

2. 关于对原文主题思想的译语表达

《老来乐》全文共六个自然段。第一个自然段讲述作者自己年满六十之后的期盼及其实现。到第二个自然段,作者点出文章的主题:"老年是广阔天地,是可以大有作为的。"以下几个自然段列举具体事实加以佐证,包括物质待遇和精神生活、社交活动和文娱活动,最后做出结论:"小屋之中天地阔,老年无事是忙人。"译者若能以主题思想为线索,理顺文章结构和内容,从宏观着眼,微观入手,就能在表达过程中顺理成章,一气呵成。由于各自然段有具体的翻译难点要在下文讨论,这里首先看体现主题思想的两个要点的翻译,即标题的翻译和结论句的翻译。

从较好的译文中,我们看到如下的标题英译: "A Blissful Retirement", "Bliss in Old Age", "Pleasures of the Old Age", "Happiness of My Old Age", "The Joy of Old Age", "Old in Age But Cheerful in Spirit", "The Joy of Getting Old", "The Delights of

Growing Old"。我们认为,除最后两种译法外,其他译法都是一种静态的表达,不太切合原作者动态感悟的活跃思想。而且原作者在第一段就说明了自己从六十岁到八十多岁这二十多年的体验,而不只是退休后的感受,所以取动态表达为宜。再联想到罗素的散文"How to Grow Old",我们认为最好取最后两种译法。原文实际列举了作者的多种乐趣,英语名词用复数形式为佳,因此,译为"Delights in Growing Old"似乎更切合主题。

文章的结尾在形式上是对联,保持原文的形式对应是可以做到的,英 语散文、故事和逸事等文体也有用双偶体(couplet)来结尾的。当然,更重 要的是翻译内容。我们认为,关键是对最后一句的把握。译者对"无事"和 "忙人"的理解尤为关键。原作者所谓的"无事"不是"无所事事"所隐含的 "无事",也不是"闲得无事"所表达的"无事",而是指原来的在职工作,是就 自己分内的事务而言的。这跟文章第三个自然段提到的"诸事不做"是前后 呼应的。那么"诸事不做"而又是"忙人"的逻辑关系是什么呢? 原作者所说 的忙人有两类。一类是那些为了自己的生存、为了养家糊口而疲干奔命的 "忙人"。可以说,这是一种"苦忙"。一类是"自由自在,自得其乐"的人。原 作者当然属于后一类,这也正好反映出我国老年人的现状。只要看看央视 《夕阳红》节目,就可以了解老年人的生活片段。再看我国大中城市早晨的 生活风貌,也可以感触到老年人的生活脉搏。在市井的广场、社区的空地、 退休人员的扇舞、剑舞、秧歌舞、腰鼓舞等等,比比皆是,其自觉性和积极性 远远超过亿万在校学生。可以说,这是一种"乐忙"。有的译者没有把握全文 的中心思想,在翻译中就难以做到形式和内容的对等,译文往往顾此失彼, 例如:

A vast space in my small room;

I am busy at old age as an idler.

有的译者能透过字面领悟更深层的含义,因此译文基本做到了内容和形式的统一,例如:

The world is vast though in the house very small;

The old become jobless, yet now the busiest of all.

3. 关于章节内容的翻译

金克木先生这篇文章紧扣主题,凭思路自然展开。每个自然段衔接自

如,脉络清晰,颇有英美随笔 (informal essay) 的写作特色。英语写作强调四大要素:思想统一 (unity),意思连贯 (coherence),语气强调 (emphasis),字音悦耳 (euphony)。汉译英的目的是拿出译品供英美人欣赏,翻译如果讲究一点英语的写作修辞手法,就更能达到上述目的。下面以这四大写作要素来评析一个较难翻译的语段的译文,即原文第二个自然段的翻译。

此段围绕"道"而展开,首先原作者提出老年人多半能悟"道",最后亮出自己所悟到的"道",也就是"老年是广阔天地,是可以大有作为的"这条真理。显然,在原文中,"道"和"真理"是同义词。不少译者在注释中将孔子、老子、《圣经》、佛经所说的"道"以及原作者所说的"胡说八道"中的"道"联系起来,理解了以"道"为主线而贯穿全段的写作技巧,但是在翻译过程中却找不到契合的方法。这样一来,直接引经据典的译文很多,这就使译文成为英语修辞所忌讳的连排句(choppy sentences)。这里还须指出,"邪魔外道"不是佛家所提倡的,而是佛教所摈弃的。同时原作者的"胡说八道"是反语,所以不能照字面译成 nonsense。无论是连排还是直译,都破坏了译文的统一和连贯,也不能做到流畅和朗朗上口。少数译者能把握"道"这条主线,行文较流畅,但对最后两个"道"的处理却又不尽人意。

原文第五个自然段是谈高新技术给人们带来的丰富多彩的文化生活。过去人们要做到世事通达,非"行万里路,破万卷书"不可。而现在通过电视和其他媒体,真能实现"坐地日行八万里"的梦想。从这个自然段可以看出,原作者虽然年迈,对现代文化也是十分关注的,也在自强不息,与时俱进。但他对节目是有选择的。原文提到的"得意之间"以上的节目,是他感兴趣的,涉及电视的主要栏目,虽然对个别节目也有诙谐的批评,例如,假唱、滥用历史题材的剧目之类。但是对那些过分显露、过分注重感官刺激的节目,他是不屑一顾的,所以原文带有讽刺挖苦的口气。

此段还有几个值得商讨的问题。不少译者将"假唱"译成 lip-sync。英语 lip-sync 是影视行业的专业术语,即"对口形"。如果直接与原文对应而不加必要的增补,似不能充分表达原文"真人假唱"的含义。我们认为可以运用翻译技巧来处理这个问题。要么增译,例如:their performance is nothing but just lip-synching;要么意译,例如:they come upon the scene in person but their songs are prerecorded。原文中的"长发"如果是

指女演员,我们以为,金先生应当可以接受,因为女人留长发是理所当然的。但男人留长发在常人眼里确有点不伦不类。可是,不少译者都把"长发"译成了男性。原作者将祖辈所经历的封建社会和自己所经历的民主社会进行的对比,是通过见皇帝的不同方式来表述的。结论是"一代不如一代,一代胜过一代";"不如"是指遵循封建礼节,"胜过"是指享有自由平等。从修辞考虑,原句是隽语辞格 (paradox),即看来自相矛盾,实际道出真理的修辞手法。英语的这种辞格往往是通过句法的妙用来体现的,因此译文宜在句子层面找到对应。

4. 关于如何使译文切合原文风格的问题

我国学界前辈是提倡尽量使译文保持原文风格的。融贯中西的学者 朱光潜和王佐良对此都有真知灼见。著名翻译理论家和翻译家刘重德先 生也提出了"信、达、切"的具体标准。"切"就是切合原文的风格。前面我们 已谈到金克木先生"学者散文"的基本风格。从《老来乐》来看,整个风格可 以概括为"简约平易" (a concise and plain style)。这种风格也是英美散文 作家们所十分推崇的,如大家所熟悉的英国散文作家培根、美国散文作家 欧文等等。

风格首先体现在遣词造句上。不少译文选词时而高雅,时而通俗。例如,原作者在提到三个年龄段(六十、七十和八十)时,并未用汉语"花甲"、"古稀"、"耄耋"等书面语;可很多译文则用上较生僻的英语词语,如:septuagenarian,octogenarian等等。这样虽然显得高雅,却损坏了原文的风格。

段落结构也是如此,译文若按英语写作的要则,将丰富的内容融入言简意赅的表达形式,就能保留原文的风格。美国知名英语教授帕默 (Palmer) 讲得好:"凡能做到言简意赅的,可称语言大师。"(Masters are those who can put much into a few.)原文多处用典,如果我们只顾追求对原文的忠实,而不去对其进行"脱胎转世"(钱钟书语)的化解,就会使译文拖泥带水,冗长繁杂。

(集体讨论 萧立明、屠国元执笔)

严文井

Yan Wenjing

这一年只剩下不多几天了,我一直在思考着,如何向你表达一下我的祝愿,对新的一年,对你,也对我自己。你当然懂得,为达到这样一个目的选择恰当的语言,这并不容易。

我想了许多,总是离不开你的一些事。

你喜欢水仙花,可是今年你却没弄到它,这怪我没能帮助你。我想你会更加渴望水仙的清香和洁白。我知道你还有一些别的渴望。渴望加深,奥秘就会为你打开大门。

你的收入很少,可是你从不愁眉苦脸 (我经常看到你天真的微笑),我知道你曾经从自己的胸前摘下一枚美丽的纪念章,送给一个不能远游的老人。你高兴地问:"好看么?"我觉得你是富裕的,因为你不但不乞求,而且还在给予。

你说你不怕歉收,在歉收之后继续播种。你去田野,总是赶上了早晨的雾。但是不用悲观,因为在雾消散之后,就会剩下纯粹的早晨。

你听见过号角的声音,懂得各种号声的含义。在熄灯号吹响的时候,你常常闪过另一个念头:起床!你的神经很正常,这一个跳跃,使一个好的思想升得更高。

Just a few days are left of the year; I've been wondering how to extend my blessing for the New Year, to you and to myself. But you know, of course, it's not easy to pick the right words for such a purpose.

I've thought so much, mostly about you.

You love narcissi, but you didn't get any this year. I feel sorry I wasn't able to help. I guess you will yearn all the more for their pure white color and delicate fragrance. I know you have some other yearnings, too. As your yearnings grow, the world of mysteries will open its doors to you.

You live on a meager income, but you never look worried (Instead, I often see an innocent smile on your face). I remember you once took an exquisite souvenir badge off your jacket and offered it to an old man who could no longer travel. "Isn't it pretty?" you asked jovially. To me, you are rich: you never take and you always give.

You say you are not upset by a poor harvest, because you can always plant again; you always go to the fields in the morning fog, but you are not depressed, because, when the fog lifts, a fresh morning will be yours.

You've heard varied bugle calls and understand their meanings. When you hear the call for bed, you often think of getting up instead. Nothing is wrong with you. This leap of thoughts elevates a healthy mind to a higher level.

你把风看成新鲜空气。

你把雨看成甘美的水。

虽然你也一度想过躲避,但你总是再度提起精神,在新的搏斗中迎接新的艰辛。

你把时间握在手中,你这双搬运过无数蜂窝煤的手已经翻开过几千种各种各样的书,我说不上你还切割过多少铜片和铝片。我得到过你赠给的一个用铜片切割成的少女剪影。我一直把这个剪影压在我的台历下,我每翻过旧的一页后,这个少女必然出现在新的一页上,作为一个奇迹的证明。

你占有的空间不大,当你收留一个朋友挤在你冰冷的小床上过夜的时候,我就想起一种松树,它们专门在岩石缝里生长。于是,你也掌握了空间,改变了空间。

这都是你,已经说明了一切,无须我再苦思冥想额外的东西。

我所能说的只有这么一点点。

母亲在你的背后,道路在你的前面。

母亲为你举灯照明,只要你永远记得那道光,道路就永远不会**从**你的脚下消失。

我该说的已经说完,与其说是我祝福你,还不如说我是从你那里得到了启示。

For you, the wind is fresh air.

And the rain is water clear.

At times you thought of retreating, yet you would always start anew and take up the next challenge in life.

You take time into your own hands. The hands, which once carried countless honeycomb briquettes, have opened thousands of books for you and cut innumerable copper and aluminum stencils. From you I once got a copper-stencil silhouette of a maiden as a gift. I have since kept it in my desk calendar and every time I turn over an old page, she would appear on the new one as a reminder of the miracle.

You don't have much living space. When you share your empty single bed with a friend for the night, you remind me of a pine tree that roots in the rock cracks. In your own way, you have also mastered space and transformed it.

That is how you are and it says everything; I don't have to rack my brains for anything else.

This much is all I could say.

Mother is behind you and the road lies before you.

She holds a light for you. As long as you remember that beam of light, the road will never vanish from beneath your feet.

Now that I have said what I wanted to say, I feel that it is more of a revelation that I get than a blessing that I offer.

(集体讨论 丁万江执笔 徐青根审定)

【翻译评析】

1.原文特点

本篇汉译英原文是著名作家严文井的一篇散文。文章描述了在新年来临之际,"我"为了表达自己的祝愿而想到的关于"你"的一些事情,通过"我"的思维活动勾勒出了一个经历丰富、安贫乐道、不畏艰辛、积极进取的"你"的鲜明人物形象。文章虽然短小,但自然段落很多(共十六段),形式上显得比较散,口语体特征比较明显。文章语言质朴,情真意切,富有思想内涵,抒发了作者丰富的人生体验和对生命意义的感悟,真正做到了以小见大,形散神不散。从内容理解的角度看,这篇文章并不难。译好这篇文章的关键在于需要具备扎实的英文功底,同时熟练掌握一定的汉英翻译技巧。

2.译文中普遍存在的问题

(1) 选词与搭配的问题

由于中英文两种语言存在着较大差异,在翻译中准确忠实与通顺流 畅写常是一对矛盾。解决这对矛盾的钥匙是根据语境灵活变通。这就意味 置译者必须了解两种语言在语义内涵和习惯用法方面的差异,灵活处理 具体的词句,避免"硬译"和"死译"。

首先是语境中的选词问题。英文中同义或近义词很丰富,因此动手翻译前必须查阅工具书,根据语境仔细斟酌比较,方能确定最为贴近的词语。原文第三段开头是"你喜欢水仙花",其中水仙花在英文中有两个词,一个是 narcissus,另一个是 daffodil (黄水仙)。究竟选择哪个词,这需要根据语境做出判断。在这句话的后面,作者写道:"我想你会更加渴望水仙的清香和洁白。"我们认为答案已经一目了然了。此外,这里水仙花的正确用法是用复数 narcissi,或者在单数前面加定冠词 the narcissus,只用单数名词是错误的。原文第四段中有这么一句:"……我知道你曾经从自己的胸前摘下一枚美丽的纪念章,送给一个不能远游的老人。"句中"送给"一词本不难译,既可用 give 也可用 offer。有些译文用了 present,但这个词过于庄重,通常用于正式场合。还有些译文用了 send,显然更不符合上下文的意思,因为接下去的一句话是:"你高兴地问:'好看么?'"顺便说一句,不少译者

在翻译"摘下"一词时也出了问题,有的用 pick,还有的用 take (down)... from。

其次是搭配方面的问题。如许多译文将"渴望加深"译成 As your longings (yearnings) deepen,也有为数不少的译文将其译为 As your longings (yearnings) intensify,还有一些译文将"纯粹的早晨"译为 pure morning。这两个例子语法都没有问题,但这种"对号入座"式的搭配都不符合英文的表达习惯。实际上,解决这类搭配问题并不难,只要查阅相关的词典就可以解决问题。这至少说明不少译者用英文表达时搭配意识比较淡薄。类似的例子还有"迎接新的艰辛",许多译者译为 meet new hardships。这种译法不仅存在搭配上的问题 (英文中 meet 与 hardship 并不搭配),而且反映了译者在选词上缺乏灵活变通。这里根据其语境意义译为 take up the next challenge in life (迎接生活中的下一个挑战) 似更为贴切地道。

(2) 文体方面的问题

高质量的译文不但忠实于原文内容,而且力求再现原文的文体风格。 从词汇层面看,有些译文刻意用文绉绉的雅词和大词代替平实易懂的口语 词,表现出译者缺乏文体意识。如有人将"远游"翻译成 travel afar,将"风" 翻译成 zephyr,将"甘美的水"翻译成 luscious water。还有人将"奥秘"翻 译成 the esoteric and the abstruse。从句式层面看,有的译者有把简单句 译得复杂化的倾向,如原文中第二句"你当然懂得,为达到这样一个目的选 择恰当的语言,这并不容易"。本来是一个简单明了的句子,但有译者却把 它译成 You certainly understand that to come up with a suitable sentiment befitting the end is not all that easy。从文体的角度看,这个句 子的问题主要出在宾语从句中用了很长的动词不定式作主语。我们知道, 动词不定式作句子主语多见于书面文体,口语体中一般用 it 作句子的形 式主语。而且,这个不定式主语还带上了一个-ing结构,显得冗长繁琐,整 个从句也是头重脚轻。应该承认,这些译者这样做的初衷是好的,想为自己 的译文添加一点文采, 但结果却往往事与愿违, 损害了原文的风格特征, 还 有个别译者文笔不错,但通篇充斥着大词和复杂句,甚至阐释过头,把原文 中没有的意思强加到译文中去,背离了"忠实与通顺"的原则。问题的另一 个方面在干不少译者对英语句式的把握能力欠缺,结果造成句子形式不规

范,表达拖泥带水,影响了原文风格的再现。许多译文中出现了关联词连用的现象,如:because when, as after, for after, but instead,这一方面反映了英语功底不足的问题,另一方面也反映了汉语思维的干扰。

(3) 文化层面的问题

翻译并不仅仅是语言层面的转换,译者还必须考虑文化差异带来的 问题。采用归化译法还是异化译法,这需要译者综合考虑许多因素做出决 定。读者接受能力和译文整体风格是其中两个重要的因素。原文中需要处 理的与特殊文化现象相关的难点不多,但仍有几处值得注意。一是第四自 然段的最后一句,"我觉得你是富裕的,因为你不但不乞求,而且还在给 予。"其中"富裕"一词的译法颇费思量。作者此处显然是指精神上的富有, 不少译文因此采用了增词译法将其译成 spiritually rich 和 mentally rich,但此类表达并不符合英文的搭配习惯。外籍教师曾经建议我们用 generous 来表达"富裕",她认为这样可以使英语文化的读者更容易理解 和接受。但我们考虑到这个词并不能完全表达原文的意义内涵而放弃了。 我们认为,现在的译法通过巧用标点符号使句子更简洁易懂,既解决了理 解上的文化障碍,同时又保留了原文的风格韵味。另一个更值得注意的例 子是"冰冷的小床"的译法。原文中作者运用了合理的夸张,意在说明"你" 过着清贫艰苦的生活,占有的空间非常狭小。由于英文中没有类似的夸张 表达,因此我们认为应该舍弃夸张修辞,直接将该词语表达的实际语义内 涵翻译出来。参考译文中采用的译法是 your empty single bed。这里 empty 可以理解为"因被褥简陋而显得空空如也,缺乏温暖舒适感"。"小 床"应该指单人床,而不应简单地做字面对应。然而,许多译者却直接将其 翻译成了 your icy cold small bed。我们完全可以想象国外读者的反应,一 定是大呼不解。另外,顺便解释一下第十一自然段中关于松树这一形象的 处理:"我就想起一种松树,它们专门在石缝里生长。"这句话本身并无难译 之处,但其中"松树"的形象却是一个与文化相关的问题。在英语文化中表 达相关意义的形象是 oak 而不是 pine。如果采用归化译法用 oak 替代 pine,肯定更容易为英语文化的读者理解,但是也会带来两个方面的问题。 首先,oak 并非生长在石缝里,要归化就必须将后半句话省略不译,此外归 化译法无法让英语文化的读者了解中国文化中松树所具有的象征意义。

为了使译文更贴近原文的风格,我们决定还是采用异化译法,保留 pine 这一形象。

3.关于两个逻辑难点的问题

原文中有两处逻辑上的难点需要译者仔细斟酌方能理顺关系,翻译时才能准确无误。原文第五段通过回忆"你"所说的话表现"你"在不利的情况下仍然保持着乐观向上的精神。但是第三句话中的祈使句"但是不用悲观……"却给我们带来了理解上的困难,这是"我"对你的鼓励还是"你"的自我激励呢? 大多数译文都按照原文形式将这句话译成了祈使句。根据我们对全文和本段前后句关系的把握,我们认为应该将这一段作为一个整体来理解,即都是"你"所说的话。理顺了逻辑关系,翻译时就胸有成竹了。我们对第二和第三句话做了合句翻译处理,将原文里的祈使句改为译文中的陈述句,作为整句的主体,前面是背景,后面是理由(见参考译文)。这样就使得整个句子逻辑清楚,意思连贯,结构平衡。此外,为了让这一句与前一句连接更为紧凑,我们在第一句的后面用了分号,而非句号。

另一个需要讨论的地方是原文第十自然段中的"我一直把这个剪影压在我的台历下"。许多译者提供了诸如 I've kept it beneath my desk calendar 这样的译文,但问题是 beneath 一词很可能会给读者带来理解上的困惑:既然是在台历下面,怎么能够"必然出现在新的一页上"呢?显然,这是原文给我们留下的困惑。我们将"压在台历下"理解为"夹在台历中" (in the calendar),因此"我"每翻过旧的一页就能看到剪影。我们认为这样处理在逻辑上更能站得住脚。

(丁万江)

常想一二

林潽玄

"Dwell on One or Two"

Lin Qingxuan

朋友买来纸笔砚台,请我题几个字挂在新居客厅墙壁上。我便在朋友面前展纸、磨墨,写了四个字:"常想一二"。

朋友说:"这是什么意思?"我说:"俗语说'人生不如意事十常八九',但扣除八九成的不如意,至少还有一二成是如意的、快乐的、欣慰的事情,我们如果要过快乐人生,就要常想那一二成好事,这样就会感到庆幸、懂得珍惜,不致被八九成的不如意所打倒了。"朋友听了,非常欢喜,抱着"常想一二"回家了。

几个月之后,他来探视我,又来向我求字,说是:"每天在办公室里 劳累受气,一回家之后看见那幅'常想一二'就很开心,但是墙壁太大,字显得太小,你再写几个字吧!"对于好朋友,我一向有求必应,于是为"常想一二"写了下联"不思八九",上面又写了"如意"的横批,中间随

A friend of mine brought over a newly purchased set of paper, brush, ink-stick and ink-slab, and asked me to write something for the wall in the sitting room of his new house. I unfolded the paper, ground the ink-stick on the slab, and wrote out the words: "Dwell on one or two."

"What does this mean?" asked my friend.

"You know the popular saying." I replied, "'Life means frustration eight or nine times out of ten.' Deducting the eighty or ninety per cent of frustration, you still have ten or twenty per cent of success, happiness or gratification. If you want to enjoy life, you should focus on the one or two times you are happy, be thankful and cherish them. Then you'll never be overwhelmed by the eight or nine times when you are unhappy." Happily my friend left, carrying the scroll in his arm.

A few months later, he called on me again and asked for more calligraphy, "Every day I have to slave and suffer in the office. But as soon as I get home and see the words 'Dwell on one or two,' I brighten up and feel happy. But they do look so small on that big wall, can you write a few more words for me?" As I am always ready to oblige my good friends, I wrote an antithetical couplet for him, adding the second part, "Forget about eight or nine" and the horizontal inscription, "As you wish." To fill up the space

手画一幅写意的瓶花。没想到过几个月,我再婚的消息披露报端,引起许多离奇的传说与流言的困扰,朋友有一天打电话来,说他坐在客厅我写的字前面,他说"想不出什么话来安慰你,念你自己写的字给你听:常想一二、不思八九,事事如意。"接到朋友的电话使我很感动,我常觉得在别人的喜庆中锦上添花容易,在别人的苦难里雪中送炭却很困难,那种比例,大约也是八九与一二之比。不能雪中送炭的不是真朋友,当然更甭说那些落井下石的人了。

不过,一个人到了四十岁后,在生活中大概都锻炼出宠辱不惊的本事,也不会在乎锦上添花、雪中送炭或落井下石了。那是因为我们已经历过生命的痛苦与挫折,也经验了许多情感的相逢与离散,慢慢地寻索出生命中积极的、快乐的、正向的理念,这种理念,正是"常想一二"。"常想一二"的理念,乃是在重重乌云中寻觅一丝黎明的曙光,乃是在滚滚红尘中开启一些宁静的消息,乃是在濒临窒息时,有一次深长的呼吸。生命已经够苦了,如果我们把几十年的不如意事总和起来,一定会使我们举步维艰。生活与感情陷入苦境,有时是无可奈何的,但是如果连思想和心情都陷入苦境,那就是自讨苦吃,苦上加苦了。

我从小喜欢阅读大人物的传记和回忆录,慢慢归纳出一个公式: 凡是大人物都是受苦受难的,他们的生命几乎就是"人生不如意事十 in between, I did a free-hand drawing of a vase full of flowers.

Then, a few months later, something quite unexpected happened when my remarriage was reported in the newspapers, giving rise to numerous strange tales and annoying rumours. My friend called me, saying that he was sitting in front of my inscription. "As I can't think of better words to comfort you, let me read what you wrote: Dwell on one or two; Forget about eight or nine—Everything as you wish." I was very moved by this. How easy it is to add to somebody's joy, I often think, and how hard to lend a helping hand in times of distress—the ratio would probably come to nine to one, too. But those who do not help you when you need it most are not true friends, much less those who hit you when you're down.

Come to think of it, people over forty are mostly inured to the vicissitudes of life, caring little about receiving congratulations for success, getting help when in need, or being hit when down. For after experiencing so much anguish and frustration in life and going through so many sentimental meetings and partings, we have gradually found certain dynamic, happy, positive precepts in life, which may be summed up as "Dwell on one or two." This means focusing on specks of light in the murky dark, gleaning bits of peace and quiet from the raucous, mundane world, or striving for refreshing breath on the verge of suffocation. Life is hard enough as it is; if we burden ourselves with all the frustrations built up over dozens of years, how can we go even one step further? At times, we can't help it when we find ourselves in dire straits, materially or emotionally; but if we let that make us miserable in mind or mood, we would only be piling more hardship on ourselves and suffer twice as much through our own fault.

I have been keen on reading biographies or memoirs of the great since childhood and found a kind of rule about their lives: all great people suffer. They mostly testify to the saying that life means frustration eight or nine

常八九"的真实证言,但他们在面对苦难时也都能保持正向的思考,能"常想一二",最后他们超越苦难,苦难便化成生命中最肥沃的养料。使我深受感动的不是他们的苦难,因为苦难到处都有,使我感动的是:他们面对苦难时的坚持、乐观与勇气。

原来如意或不如意,并不是决定于人生的际遇,而是取决于思想的瞬间。

原来,决定生命品质的不是八九,而是一二。

times out of ten. Despite their sufferings, however, they can always maintain a positive way of thinking, or in other words, they can "dwell on one or two," until they finally transcend their sufferings and turn them into great inspiration for life. What deeply moves me about great people is not their sufferings, for sufferings are common and omnipresent; it is their perseverance, optimism and courage in the face of suffering that move me most.

So success or failure in life does not hinge on mere opportunities, but upon one's frame of mind.

And it is not the eighty or ninety per cent probability but the ten or twenty per cent possibility that determines the quality of life.

(集体讨论 潘绍中执笔)

【翻译评析】

《常想一二》是一位台湾作家所写的一篇地道的中国式随笔,于平常小事中探讨人生哲学而饶有兴味、发人深思。翻译成英语并不容易,既要传递出原文的哲理和韵味,又要把握中英文的不同,译者可以从语言和文化两个层面锻炼和提高自己的汉译英水平。

首先,译这类文章之前,一定要反复通读全文,力求比较透彻地掌握 文章的内容和难点,想好了全篇如何着手,方可动笔。译完之后还要回过 来反复揣摩这些地方进行修改。

一上来,文章的题目就点出了翻译本文的最大难点:"常想一二"。孤立来看,这可以有许多译法。有人用意译:"Recall the Rare Happy Moments of Life Oftener","Hang on to a Few Happy Thoughts","Always Be Positive","Choosing Optimism"。英语中也有类似的成语,如 Every cloud has a silver lining——可不可以用 "Think Often of the Silver Lining (of the cloud of life)"来译本文的标题呢?其实,这些译法本身都有可取之处,但从全篇来看就大有问题了。因为这个标题来自一句俗语"人生不如意事十常八九",而通篇又用"(常想)一二"和"(不思)八九"及其变化("一二成","八九成")贯穿,细数起来竟有十八九处之多。上面的种种译法都难以一以贯之、自圆其说——难怪有的译者干脆采用音译Chang Xiang Yi Er,Bu Si Ba Jiu,再配以解释或注释。但是,这种办法对以英语为母语的读者(这是汉译英的主要受众)来说实在累赘、费解,偶而为之,已属万不得已,更何况比比皆是,乃至用作标题呢!

大多数译者采取了大体直译的办法来解决通篇呼应的问题,一般是"Think Often of One or Two"及其变化,应该说还是比较好的。但如果再进一步琢磨,"常想一二"不仅指"常常去想",还有"着重考虑"之义——从后一层含义来说,focus on 或 concentrate on 等译法也是可以成立的。不过,作为标题并贯穿全篇,最好能综合这两层意思;我们在参考译文中用了"Dewell on One or Two"。按照 *The Concise Oxford Dictionary* (简称 *COD*)的定义:dwell on (or upon)的意思是 spend time on; linger over; write,

brood, or speak at length on——这似乎比 often think of, focus on 等更能包含"常想——"在通篇中的意思。译文的标题之所以用引号,是为了提醒读者,这是一句有待他们去进一步思考的引语。行文中,则根据上下文适当变化这一译法,如在"我"对这句话进行解释时,就用了 focus on (这时更多指"着重")。

同样,本文中的"如意"一词(以及"不如意"),翻译起来也比较费事。在参考译文中,如英语需要一个分句("横批"要与上下联呼应),就用 As you wish——这可以说是"如意"的本义;需要否定性名词,则用 frustration,反之就是 success;需要形容词时,甚至可以用 happy等——推敲起来,虽然后面这些英语词只是在特定的上下文中才能用来译"如意"的(见参考译文第二段),但是它们都与"意",即"意愿"(wish)联系在一起。因此,到翻译原文第四段的"几十年的不如意事"(all the frustrations built over dozens of years) 和第六段的"如意或不如意"(success or failure in life)的时候,仍可照此办法贯穿始终。也许,这就是全局上的忠实原文与具体问题上的灵活变通的一种结合吧。有些译者用 pleasant 或 satisfactory来译"如意",虽然都有可取之处,但似乎不那么全面、灵活,尤其用于横批上就更不够妥帖、传神了。

另一个关系全局的问题是通篇的结构,尤其是分段、分句。汉语和英语在这方面也有不同。古汉语基本不用标点,从形式上看,也无所谓句子。现代汉语有了使用标点和划分句子的规则,但更多还是从意思出发,对于长句、长段比较能够容忍。相比之下,现代英语,尤其是文学体裁的英语,就更注意长短结合,生动活泼的分段、分句写法,尤其不能容忍所谓"逗点到底"的句子 (run-on sentences),如本文第二、三、四段中的某些长句。

谈到文化层面的问题,本文中可以说是比比皆是。归结起来,大体可分为两大类。一类是中国的传统事物和观念的英译;突出的如"如意"、"对联"、"求字"等等,读者可以对照参考译文自己研究。值得一提的是围绕"字"(即"书法")的几个译法。例如"写字"的工具,即传统的"文房四宝"——尽管原文只提到"纸笔砚台",我们仍参照后文(展纸、磨墨)和传统,译为 a...set of paper, brush, ink-stick and ink-slab。更重要的是:西方拼音文字没有中国传统意义上的、与绘画的地位并立的"书法"艺术,因此,翻

译"求字"时,就需要突出这点。参考译文虽然在具体译"字"的不同情况下尽量按英语习惯予以变通,但在后文(原文第三段)中点出了 calligraphy (*COD*: handwriting, esp. when fine or pleasing; the art of handwriting),在译"抱着'常想一二'回家了"时用了 scroll (*COD*: a roll of... paper, esp. with writing on it) 这个词:carrying the scroll in his arm。结合上文提到的"展纸、磨墨",就体现了中国书法的形态特点,显得生动、合理,完全不必再重复"常想一二"的内容了。

另一个问题是汉语由于历史悠久、典籍丰富,所以拥有大量的成语和 典故,在著述中经常使用;本篇也不例外,如"锦上添花"、"落井下石"、"雪 中送炭"等等。现代英语的大师们几乎毫无例外地特别反对使用所谓的"陈 词滥调" (clichés)。英国散文家 George Orwell (1903—1950) 在他 1946 年 的著名文章 "Politics and the English Language"中指出了四大类 "形象陈 腐"、"含义不准"的陈词滥调,对于有志于汉译英的朋友们会有一定的帮 助。除"滥用词组动词"(如用 militate against 代替 fight)、"虚夸的用词" (如好用"大词"、"外来词"和"术语")和"毫无意义的辞藻"(指遭到滥用而 失去原义的词汇) 以外,他首先抨击的是"濒于死亡的比喻"(dying metaphors), 如 Achilles' heel, fishing in troubled waters, leave no stones unturned, swan song, take up the cudgels for, toe the line— 对于中国的英语学习者来说,这些恰恰是最为诱人的陷阱!那么,什么是好 的英语呢? Orwell 认为,"最需要做的,就是让意思选择词汇,而不是反其 道而行之",也就是"通过图面和感觉尽可能地弄清自己要表达的意思。然 后再选择——但不是简单地接受——最能表达这种意思的词语:最后再设 身处地考虑别人对这些词语可能会产生什么印象"。因此,我们把这些汉语 成语,如同一般词汇一样,放在上下文中去考虑,找出作者真正的意思,再 "选择""最能表达这种意思的(英语)词语"(具体译法请参看原文第三、 第四段,特别是第三段最后一句和第四段中间一句"……乃是……乃是 ……乃是……"的两种不同处理方法)。

本篇其他部分的具体语言处理也反映了上述的原则。如原文第二段中提到"我们如果要过快乐的人生,就要常想那一二成好事……不致被八九成的不如意所打倒了"。这可以说是作者的点题之语,渗透了中国式的思

维和哲理,当然不能笼统地只说个大意 (如省去"一二成"和"八九成"的对比);但不少译者都受到汉语的限制,直接把前一半译为 If we want to lead a happy life, we should think often of the "one or two" cases,而把后一半译为 will not be defeated by those eight or nine negative things,如此英语就比较生硬,甚至费解了。其实,在前面已交代清楚 eighty or ninety per cent of frustration 和 ten or twenty per cent of success, happiness or gratification 的前提下,完全可以既保持这种对比,又加以变化,使英语译文更加生动、地道:If you want to enjoy life, you should concentrate on the one or two times you are happy, be thankful for it and cherish it. Then you'll never be overwhelmed by the eight or nine times when you are unhappy (请将粗体部分与上引译文比较)。

原文第三段第一句中的两个词组"(在办公室里) 劳累受气"和"(回家见字后) 就很开心"为什么译成 slave and suffer 和 brighten up and feel happy 呢?这不仅是为了突出对比,而且要传达原文提供的"图面和感觉"(见上引 Orwell 语)。至于第二句中的成语"有求必应"在这个上下文中的意思,英语正好有一个简短的动词可以表达:oblige (COD: gratify; perform a service for),如 As I am always ready to oblige my good friends。这是一种为人的特点或做事的习惯,而不是过去的行动,不宜译为 I had never refused a request from a good friend 之类。自然,I am ready to satisfy my good friends' requests 等等译得也不错,只是不如参考译文那么简洁、地道罢了。

这一段(原文第三段)在情节上实际由两部分组成(朋友再来求字和"我"的遭遇;因此英文以分为两段为宜),汉语用"没想到"来转接,英语却不可光秃秃地用 Unexpectedly 来译,否则,英语读者会感到突然,还以为"朋友"发生了什么事或字画出了什么问题。参考译文另起一段,用了一个表示转折的副词 Then,然后先说 a few months later,再把"没想到"展开译为 something quite unexpected happened when——这样与后面的事情联系起来,避免了 Unexpectedly 往往与前文联系而产生误解的可能性,行文也就自然了。

原文第四段第一句一开始用"不过"来转折,用 However 之类的词语

来翻译自然是不错的。但其中显然还有"进一步思考"人生哲理的含义,似 应体现出来——这样, Come to think of it 就是一个较好的选择。这句话 还有"在生活中大概都锻炼出宠辱不惊的本事"这样一种常见的汉语结构, 动词(锻炼出)+修饰语(宠辱不惊的)+名词(本事)。很自然,不少译者直 接译为:has developed the ability not to be affected by gains or losses——这在英语里是一种比较累赘的结构。那么,"生活中……锻炼 出……本事"到底是什么意思呢?从下文可以看出,这显然指一种日积月 累、自然而然的过程。结合"宠辱不惊"的含义,也许就可以联想到英语中表 达这类意思的办法: be (or become) inured to (COD: be accustomed to something, esp. unpleasant) the vicissitudes of life。这一段的主体用于 阐发关于"常想一二"的人生理念,其中包含一些颇有诗意的比喻,译法可 以变化万千,只要能够表达原意,不是"陈词滥调"就行。但是在结构上,要 重视"是"在汉英两种语言中的不同,如文章在叙述人到中年"慢慢地寻索 出生命中积极的……理念"时评论说:"这种理念正是'常想一二'。'常想一 二'的理念,乃是……乃是……"这在汉语中非常自然而有力。但 从英语思维方式出发,be 只能用于连接两个相等的东西;"慢慢地寻索出" 的理念,显然多种多样,比较具体,而"常想一二"只能是这些体会的"抽 象"。同样,"常想一二"与"乃是"引出的比喻,也不能画等号——毋宁说,这 些生动的比喻都说明有了"常想一二"的理念在各种情况下会采取的积极 心态或行动(当然,也反过来加深了"常想一二"的内涵)。不少译者对此采 取了变通的译法:前者(正是……)用冒号代替,或是由 that is to say 引 出:后者(乃是……)译为 suggest, enable us to (do)等等,都不失为较好的 解决办法。

原文第五段的主体为一长句,在英语中必须分开。其中有这样一个结构:"他们的生命几乎就是……的真实证言"。有的译者用动词 prove,show等来译,其实也挺好(尽管稍微简单了一些);如果一定要译出"就是……的真实证言",那也最好用动词 testify to (如前所述,相同的名词结构比较累赘)——汉语的"真实"二字在这里主要用于强调,已包含在 testify to 中,并不需要单独译出。接下去的一个结构是"……都能……能……最后……便化成……"大多数人译为...they can keep thinking in a positive

way...and "think of one or two". Finally they surmount all the hardships...之类的平行结构。如果我们考虑到作者通篇对人生哲学的阐述,就最好点明第二个"能……"乃是对前者的概括,而非与之平行。同时,在英语中表示导致某种结果的结构(原文用"最后……")是用一个挺不起眼而又为我们中国学习者所不大习惯的连词 until(这不是我们比较注意的表示"转折"的义项:up to the time when,而是表示"结果":so long that——见 *COD*) 引导出来的。自然,翻译"化成……养料"时要考虑英语的搭配:nutrients,soil,food等词稍嫌具体,用 nourishment 就挺好,而参考译文用 inspiration 则是考虑把它对生命的作用予以明确。这一段虽然用"从小喜欢"作引子,实际讲的是作者对"大人物"经历的一般概括和评论,是他对"常想——"的人生哲学的进一步印证和发挥,自然应如大多数译者所做的那样,用英语现在时来叙述。

最后两小段是很有哲理的结论:"原来"表示"恍然大悟"或"说破"某事的意思,英语中一般可用 So 来表示,而 It turns out that 往往强调发生了与预期不同的事;It so happens that 着重 "偶然性";It dawns on me that 则往往在语气上表示与上文的转折(由"不知"到"知")。此外,这种哲理性的语言,不宜译得过于具体(如 Whether...is not decided by what we experience in life but by what we think about those experiences),因为前面在具体论述方面已说得很充分了。有的译者译为 So whether one is happy or not is not determined by his successes or failures but by the way he takes them,应该说是很不错的。参考译文力图传达出作者哲理性概括的神韵,避免简单的重复,因此用了mere opportunities 和 frame of mind, probability 和 possibility 作为对比,不知是不是有些"过"了?

(潘绍中)

想起清华种种

Reminiscences of Tsinghua

正佐良

Wang Zuoliang

我只是清华几万校友中的一个,现已不在清华工作,然而一说起这所学校,至今仍像年轻时候一样兴奋,话也像说不完似的。

清华吸引人的究竟是什么?它有很好的校园,设备,但这些别校也有,它的历史也不很长,世界大学中,成立已几百年的有的是,想来想去,还是由于清华的人,或者说清华人和中国历史的特殊关联。

说起清华人,我怀念我的老师们。大学一年级、俞平伯、余冠英两 先生教我国文,一位教读本,一位教作文,都亲切而严格,有一次余先生 指出我把爬山虎写成紫荆的错误,但又要我多写几篇给他看。二年级, 贺麟老师教我西洋哲学史,见了我长达百页的英文读书报告不仅不皱 I am just one of the thousands of alumni of Tsinghua University, and although I am no longer working there, every time Tsinghua is mentioned, I would get as excited as when I was young, and can't seem to stop talking about it.

What is it that makes Tsinghua so attractive? Its beautiful campus? Its advanced facilities? But all these are not lacking in other universities. Or its long history? But a good many universities in the world even boast histories of several hundred years. Having thought it over and over again, I come to the conclusion that it is the people of Tsinghua, or rather, the special relationship between its people and Chinese history, that makes it so attractive.

Speaking of the Tsinghua people, I cherish a lot of sweet memories of my teachers. As a freshman, I was taught Chinese language and literature by Professor Yu Pingbo and Professor Yu Guanying in reading and writing respectively. They were both encouraging and rigorous with me. Once Professor Yu Guanying pointed out that I had mistaken creepers for redbuds and encouraged me to write more for practice. As a sophomore, I was taught History of Western Philosophy by Professor He Lin. He did not frown at my one-hundred-page long book report in English, but rather

眉,反而在班上表扬我;正是在他的指导之下,我读了不少古希腊哲学家著作的英译,真有发现新星球似的喜悦。温德老师在工字厅讲意大利文艺复兴时期艺术,打开许多画册让我们传阅,幽默地然而严格地区分画的优劣。同样难忘的事还多,那时候日本军队已在华北城市大街上演习,而清华的师生则在学术上特别争气,不久又在政治上发动了公然反日的一二九运动。

我们这一级 (1935—1939) 还有一段特殊经历,即抗日战争的锻炼。我们两年在清华园度过,两年在长沙、南岳、蒙自、昆明度过。有的同学进入解放区打游击,大多数在大后方直接或间接地参加过战争工作。但是学术上并未放松。昆明西南联大集北大、清华、南开三校的精华,师生在最简陋的条件下做出了当时第一流的研究成绩,青年人的成长分外迅猛。走遍半个中国给了我们以接触内地实际的宝贵经验,这是在清华园小范围内埋头读书所无法得到的。所以这次大转移又是我们知识和感情上的一次大扩充。

然而我们仍然怀念清华园。在昆明读书和教书的八年里,可以说 没有一天不想念北方的故土。中国历史上,汉族士大夫几度被赶出北 praised me in class. It was under his guidance that I read a great deal of ancient Greek philosophers in English translation, the delight from which was just like that of discovering a new planet. I was also taught Italian Renaissance Art by Professor Winter in the Gongzi Courtyard. In his lectures, he passed around many painting albums, and humorously but rigorously offered his critical evaluations. I have many such unforgettable experiences. At the time when the Japanese troops were carrying out military maneuvers in the cities of North China, the teachers and students of Tsinghua were endeavoring to achieve excellence in learning, and soon openly launched the December 9th Movement, a political movement against Japanese invasion.

Our grade (1935—1939) also went through a special experience, an experience of being tempered in the Anti-Japanese War. We spent the first two years on Tsinghua Campus, and the last two at Changsha, Nanyue, Mengzi and Kunming. Some of us fought as guerillas in the liberated areas, while most stayed in the vast rear areas, directly or indirectly participating in war work. Nevertheless our academic work never let up. The Southwest Associated University in Kunming assembled the elites from Peking, Tsinghua and Nankai universities, who, under the crudest conditions, achieved the best academic results of the time, with the young maturing very rapidly. Walking over half of China endowed us with invaluable experiences of getting closer contact with the reality of inland China. These experiences were impossible to obtain by burying ourselves in books within the confines of Tsinghua Campus. This great shift therefore broadened both our knowledge and our sympathies.

Nevertheless, we still missed Tsinghua Campus. During the 8 years of learning and teaching in Kunming, there was not a single day we did not miss the native land in the north. In the course of Chinese history, Han

方,却没有一次能够回去。正如冯友兰先生指出的,只有这一次抗日不同。我们战胜了,1946年夏我从昆明带着妻儿重新回到了清华园,虽然校舍残破,校园荒芜,但有陈岱孙先生领导一批员工在进行大规模的复校工作,不久就在北方的灿烂秋阳中重新上课,清华人意兴之豪,达到了一个新的高度。

接着,我出国留学。等我回来,清华园已经解放,开始了一个新的历史时期。

后来我转入别的学校工作。但是我心里始终保持着一种清华做学问的标准。

这标准并无人明确定出,但是无数师友"行胜于言"的实际榜样却 使我悟到:做学问必须要有最高标准,而取得学问却是为了报效国家。 简单说,就是卓越与为公。 Literati had been driven out of the north several times, and had never been able to return. As professor Feng Youlan pointed out, the Anti-Japanese War was an exception. This time we won the war. In the summer of 1946, I, together with my wife and children, returned from Kunming to Tsinghua Campus. Although the school buildings were worn out, and the campus desolate, a large group of staff led by Mr. Chen Daisun immediately threw themselves into reconstruction on a large scale, and before long, the Tsinghua people resumed classes under the splendid autumn sun of the north, their aspirations and enthusiasm reaching a new height.

After that, I went abroad to further my study. When I came back, Tsinghua Campus had already been liberated and had ushered a new historical era.

Later on, I was transferred to another university. But the Tsinghua academic standard remains with me.

Such a standard has never been explicitly laid down, but the actual example set by our innumerable fellow teachers and students of "actions speaking louder than words" has made me realize that there must be the highest standard in scholarship, and that the ultimate purpose of gaining knowledge is to serve our country. To put it simply, "preeminence in academia and contribution to society."

(集体讨论 陈永国、何宏华初稿和终稿 马爱德校读)

【翻译评析】

翻译,无论是中译外,还是外译中,都离不开两个基本要素,即理解和表达。理解指对原文的理解,包括对原文整体表达的意义、个别语句的内涵意义的理解,和对原文语体风格的准确把握,这是中国译界有史以来既定的"信"的标准。表达指的是目的语或译文的表达,包括与上述相对应的对原文整体意义的有机再现,个别字句(如专有名词和固定表达方式)的准确对译,以及尽可能准确地再现原文的风格特色,这也是中国译界既定的"达"的标准。换言之,所谓"信",就是忠实于原文,把译文与原文在意义和表达上的误差限制到最小限度,所谓"达",就是表达顺畅,在忠实于原文的基础上把译文的可读性提高到最大限度。而"雅"却不是无条件的:如果译文在意义和风格上与原文相差太远,那么,即使译文行云流水,字字珠玑,对于翻译而言,仍不能算是成功之作,往好里说是对原文的阐释,往坏里说则是望文生义。翻译的最终目的是通过语码转换最大限度地、准确地把源语表达的信息传递给目的语的读者,而这种最大限度的准确表达主要表现为目的语的"入味"。

下面就这两方面的问题谈一下看法。

一、理解原文需体味

在动手翻译之前,译者必须对原文深究细酌,认真体味,而体味则要求对原文进行"细读"。通过细读,可以弄清下面几个主要方面的情况: (1)原文的文体,(2)原文的内在逻辑,(3)原文有无涉及语言差异的问题; (4)有无需要进行调研的东西。

一般情况下,译者首先应该弄清文章出自何人手笔,以便宏观地了解和把握该文的背景和作者的整体风格,这有利于在动手翻译时进行微观的精雕细琢。本篇中文原文是王佐良先生晚年的一篇回忆录,简单记述了他的清华岁月,回忆了种种令他难忘的细小但很有意义的往事。就文体(风格)而言,一篇回忆录在结构上自然显得有些松散,在语言表达上不那么刻意讲究,在逻辑关系上也不像理论文章那样条分缕析。但这并不是说王公此文缺乏文采,没有内在逻辑,或是纯粹白话。其实,王公此文虽小(何

况又是一篇小文的删节),但仍然强烈地体现出他一贯的文风:严谨朴实,朗朗上口,直白中蕴涵着深远的意境,简单的事实背后潜藏着复杂的社会历史动因。正是基于对这样一种文体的理解,我们才建议把题目中的"想起……种种"译成 Reminiscences, Remembrance 或 Recollections, 这恰好与法国大文豪普鲁斯特的巨著《追忆逝水年华》的英译 Remembrance (Reminiscences) of Things Past 相近。

说到原文的内在逻辑,可以从大小两处着眼。从大处着眼,是说王公忆起往事,虽然闲庭信步,却仍然思路清晰,逻辑严谨,叙事结构一环紧扣一环。虽然"想起清华种种",实际却心系"清华人"。从总体结构上来看,第一段以清华校友为引子;第二段提出"清华人"的概念;第三段以具体的人和事例谈清华人的敬业精神,第四段谈清华人在特定的历史时期坚持敬业、参与民族斗争的光荣历程;第五段谈随着大时局的转变,清华人重建校园的伟业;第六、第七段转向清华集体对他个人的影响,点明清华旧事终生不能忘怀;最后一段简捷而准确地说出清华人的精神:"行胜于言"和"卓越与为公"。如此解析,文章筋骨清晰可见,可以说是大处的逻辑所在。从小处看,一个自然段也体现出强烈的内在逻辑性。以第三段为例:第一句总叙对老师的怀念,继而以俞平伯、余冠英和温德三位师长为例;由老师而必然想到他们所授的课程,由课程而必然想到上课时的情景或逸事,最后总括清华师生的学术和政治表现,起到承上启下的作用。

关于目的语与源语之间可能出现的差异,有些是明显可见的,有些则关系到语言转译时出现的细微差别。差异最小而几乎可以对译的包括"清华——Tsinghua", "西南联大——The Southwest Associated University", "意大利文艺复兴时期的艺术——the art of the Italian Renaissance 或 Italian Renaissance Art", "古希腊哲学家著作——Greek philosophers 或 works by Greek philosophers", "爬山虎/紫荆——creepers 或 redbuds"。但即使像这类比较直截的对译有时也会出现歧义,如 the art of the Italian Renaissance和 the Italian art of the Renaissance;或给植物添加个籍贯,如 Boston/Virginian/Japanese ivy, Chinese redbuds。

因此,有时看似简单的东西,在翻译之前还真的需要做一番调研。比

如,"温德老师"在几百篇译文中只有两篇将其准确地译为 Winter,其余的 都是 Wende 或 Winde。这就是说,任何一种翻译,尤其是拿到书面上的笔译,需要有一定的文化背景知识,不具备这方面的知识,就必须"不耻下问",做一番研究。温德老师 (Robert Winter)解放前一直在清华任教,解放后由于热爱中国而没有回美国,上世纪 50 年代初院系调整后留在北大英文系,直到 80 年代逝世,深受北大师生的爱戴,凡是在北大读过书的人没有不知道"老温德"的。还有的译者由于缺乏历史和地理知识,而把"蒙自"这样明显的地名错译作 Inner Mongolia 或 the Inner Mongolian Area。另一个类似的例子是"工字厅"。其实,把"厅"译成 Hall 也未尝不可,美国许多大学的教学楼都以 Hall 称之。但清华的"工字厅"偏偏不是独立的楼房,而是四方院子,呈"工"字形,因此,很多译者将其译成 H-shaped 或 I-shaped,倒非常形象(如工业用的"工字钢"),但考虑到特殊的文化背景和汉语在国际交流中逐渐被接受的现状,以及清华园内现用的标志,还是建议用 the Gongzi Courtyard。

以上说的是理解原文方面比较容易做到的一些准备工作。而比较棘 手的则是对语言内在逻辑的理解。原文中的许多语句不能只从其字面意义 来理解。译者须仔细琢磨这一语句所处的上下文赋予该句的"言外之意", 该句在特定语境之下的特殊含义,也就是作者真正想表达的意义。比如,王 公文中的一句话:"它的历史也不很长,世界大学中,成立几百年的有的 是。"这里的"不"字是不是实打实凿的否定意义,需要做一番认真思考。从 句法角度讲,这牵扯到"不"字的管辖范围和否定中心。"它的历史也不很 长",与其前后的句子处于对比的关系中。对比否定的表达常常含有歧义, 歧义现象的特点有时体现为"可有可无,隐而不现"(见沈开木,1983,《表示 "异中有同"的"也"字独用探讨》,载《中国语文》第1期;1984,《"不"字的否 定范围和否定中心的探索》,载《中国语文》第6期);有时由于"预设"不同, 而使"不"结构的意义"不在说出来的部分,而在没说出来的部分"(见吕叔 湘、1984、《歧义类例》、载《中国语文》第5期)。我们认为,王公文中的否定 词"不"恰恰体现了这种语言现象。根据上文的预设和下文的焦点,此处的 否定实际是肯定:校园和设备都是吸引人的,其历史(虽然与世界上有几百 年历史的大学相比并不算长)也是吸引人的,但所有这些吸引人的地方,都

是为了衬托下文中更吸引人的地方,这就是"清华人"。(更何况清华的历史在中国大学中已经算是很长的了。)

二、译文表达需"入味"

译文的表达是以对原文的准确体味为基础的。但基础毕竟是基础。从 汉语到英语,这之间自然存在着不同语言之间的隔阂。换句话说,把一种语 言译成另一种语言,这一转译的过程必然要丢掉点什么。因此,从这个意义 上讲,绝对的"信"是不可能的。但能否达到绝对的"达"和"雅"呢?回答自然 也是否定的。依我们粗浅的看法,优秀翻译的标准只能是在尽可能缩小目 的语与源语之间误差的情况下做到表达符合本国的习惯。译文的终极目标 是"入味"。

"入味"是说表达地道,符合操目标语者说话的习惯,但就翻译而言,又绝不能为了地道而脱离原文,所以,做到这一点并不容易,并不是搬一搬词典就可以做到的。比如,原文第一句中"几万"这个数词,陆谷孙《英汉大词典》中有现成的 tens of thousands (好几万),但如此在老外眼里就显得别扭,他们说 thousands 就可以了,不必精确得一字不差,尤其是在口语体的文章中。同样,"国文"一词在《汉英大词典》(上海交通大学出版社)中译作:Chinese as the national language,其实,"国文"并不单纯指"国语",还应该包括"文字",而如果单指"国语"的话,还不如 Chinese 来得干脆;所以,建议用 Chinese language and literature。上文提到的"爬山虎"和"紫荆"也属于这种情况:无论英汉还是汉英词典中,除了专用学名外,其他的都要加上个表示民族籍贯的形容词,但为了体现原文语言的"模糊性",索性把 Boston, Virginian, Japanese 和 Chinese 都去掉了,反倒显得利落。这就是说翻译不能光靠词典,词典只是辅助而已。

英文中有些表达很简洁,比如"读……古希腊哲学家的著作",在英文中不必非得说 read the works by Greek philosophers, 而只说 read Greek philosophers, 就如同人们常说 read William Shakespeare, read William Faulkner一样。第四段中的"两年……两年",是"前两年……后两年"的意思,因此,只说 the first two years...the last two 就很符合英国人的语言习惯,而不必在 last two 后面再重复一下 years。这种简洁有时也通过句法来体现。比如,第二段中关于清华吸引人的"校园"、"设备"和

"历史"的处理,前面用 Its beautiful campus? Its advanced facilities?两个省略问句,然后用 But 句加以否定,接着又是一个类似的省略问句 Or its long history,然后再用 But 句加以否定,这就使译文的句式显得对称、不失平衡,变得规整、简洁、明快、达意(详见参考译文)。类似这样的处理还很多,就不在此——赘述了。

表达简洁只是求"达"或"雅"的一个方面。与汉语相比,英文有时反倒来得啰唆。比如,王公一说起或一听到"清华","就像年轻时候一样兴奋,话也像说不完似的"。这里,汉语的简洁明了是一看便知的,但在英文中,就不能像有些译文那样错译为 get excited as my youth and talk endlessly,而需要复杂一点,译成带从句的句子 I would get as excited as when I was young, and can't seem to stop talking about it 才对。但出于表达顺畅的目的,在英汉两种语言都许可的情况下,应尽量遵循简洁的原则,避免啰唆。如第四段最后一句话"知识和感情上的一次大扩充",我们曾考虑将其译作 both an enlargement of our knowledge and a sublimation of our feelings,但为了更准确明了地表达原意,我们力争从英语里表达"扩充"意思的词语(如 enlarge, enhance, augment, broaden, expand 等)中选择能同时与"知识"和"感情"相搭配的一个词,使之符合这两个词的语义限制,同时我们觉得 feelings 在这个特定的上下文中不如 sympathies 合适,于是就改成了 broadened both our knowledge and our sympathies。

译文是否"入味",英文功底是否深厚,也可以通过措辞体现出来。比如,第五段"只有这一次抗日不同"一句中的"不同",大多数人译作different,在一定的上下文中也未尝不可,但如果说 the Anti-Japanese War was an exception 似乎更好些。倒数第二段中的"但是我心里始终保持着一种清华做学问的标准"一句,如果直译可能会浪费许多笔墨,但在But the Tsinghua academic standard remains with me 这样的译文中,只一个 remains 就清楚表达了汉语句的"心里始终保持着"的意思,同时又无任何偷工减料之嫌。类似这种"小词大用"、"一词达意"的措辞还有miss (怀念),reconstruction (复校工作),resumed classes (重新上课)等。值得一提的是,我们在译文中发现了许多很"入味"的措辞,如mistake...for... (把爬山虎写成紫荆),great shift (大转移),usher (开始了一个新的历史时

期)等。

过去曾有人用句子的长短、结构的复简来衡量一个人的文化水平,句子越长、越复杂,文化水平就越高。虽然这不是什么普遍接受的标准,但就翻译而言,也可以用来衡量译者的表达能力。句型的变换,长短的调整,结构的讲究,都是使译文鲜活的一个有力保证。汉英对译有时碰巧会有两种语言都使用的现成句型,这种情况下,不妨搬来套用。如第四段第一句就可用同位语的句型...a special experience, an experience of ...;第六段第二句是个双重否定句,不妨用...not a single day we did not miss...。有些句子适于用从句(定语从句、状语从句、并列句等),有些句子适于用独立结构(如第五段最后一句"清华人意兴之豪,达到了一个新高度"),还有些句子适于用强调句(如第二段中"正是在他的指导下……")。在句子的长短上,不一定非得与原文一致。特别要指出的是,王公此文是在一种特殊意境之下写成的,回忆往事,思绪万千,难免在标点断句上有失疏忽,所以在翻译时应做一下编辑,使之适合英文的习惯。比如,第三段中"同样难忘的事还多"一句,虽然原文用的是逗号,但可以当做单句来译。第五段中"我们战胜了",也属于这种情况。

讲究结构的整齐是写作的重要技巧之一,对翻译也同样重要。比如,第三段讲大学期间给"我"印象很深的几门课,按一年级、二年级顺序排开,因此,用 As a freshman... I was taught... As a sophomore, I was taught... I was also taught...这样的段落结构,既突出了怀念者的主体,又以排比句式使段落层次分明。有时,整齐的结构也体现在单句中,如第四段中"师生在最简陋的条件下做出了当时第一流的研究成绩"一句,译文应当把原文中"最简陋"和"第一流"这个对比突出出来,即 under the crudest conditions, achieved the best academic results。这种整齐有时也是原文所要求的,如原文最后的"卓越与为公"。它与前面的"行胜于言"合在一起,虽非校训,但意义重大,体现了清华学子自建校以来一直奉行的准则,也是王公本文的点睛之处,因此似应多费些心思,除意思准确外,更要讲究结构之整齐,以便与原文统一。"行胜于言",英文中有现成的说法,actions speak louder than words,权且搬来一用;但"卓越与为公"就没那么容易。仔细想来,"卓越"即"优秀"、"突出",是上文"做学问必须要有高标准"的直

接结果;"为公"是要把这卓越的成绩贡献给人民和祖国,与上文的"报效国家"有直接关系。因此译作 preeminence in academia and contribution to society,既传达了原意,又做到了结构整一。

此外,"入味"的翻译还要注意语气和结构重心的问题。所谓语气,是指说话者的口气,传达的是命令、要求、请求、乞求或其他什么。所谓"重心",是指说话者强调的重点,传达信息的焦点,书面语中通常用句子结构的主从来表示。对语气和重心的把握也是保证译文"信"、"达"的一个重要环节。比如,第三段中"又要我多写几篇给他看"一句。"要我多写"是命令吗?是请求吗?是一般的要求吗?似乎都不是。这样,译作 asked, required, demanded, commanded 就不太合适。这些词虽表示汉语中"要求"的意思,又与上文的"严格"有着表面上的联系,但在英文中未免太"严厉",而上文的"严格"也肯定不是上级对下级的那种"严格"。师长要求学生做练习时的口气,正常情况下应该是鼓励,口气友好平和,同时又寄予厚望,那为什么不译作 encouraged me to 呢?如果说语气可以表达作者的意图,那么,信息焦点更是如此。(见胡壮麟,1982,《国外汉英对比研究杂谈》,载《语言教学与研究》第1期)按此理解,第三段最后一句三个信息点中,突出的重心就不是"日本军队"的部分,而是"清华师生"的部分,因此在句法处理上前者为从,后者为主。

三、几点建议

- 1. 动手翻译前一定吃透原文,弄懂原文的真正意图和意思,否则就会铸成大错:如把"清华种种"译成 a variety of Tsinghua,有"种种清华"、"各种清华"之义,如同 a variety of fruits(种种水果)。
- 2. 有些内容需做调研,查阅各种资料,方能准确,避免望文生义。如上述"蒙自"的错译就是想当然的结果。
- 3. 不要过于依赖词典。词典只提供基本意思,是辅助工具。在翻译过程中要根据具体语境做具体判断,切勿字字对译。如把"抗日战争的锻炼"译作 the training of the Anti-Japanese War, 或把"内地"译作hinterland,而不知其特有的内涵(即专指与海岸相对应的内地等)。
- 4. 汉译英的难度在于地道的英文表达,在于英文遣词造句的功夫,这并不是一日之功,因此,要求平时阅读时多注意英汉两种语言之间的差异,

掌握英语的习惯表达方式,同时注重语感的培养。

5. 最后,翻译与其他基本功一样,也要求勤学苦练,从实践中摸索经验,掌握技巧,并与英文写作结合起来,提高英文表达能力。

(陈永国、何宏华)

歌德之人生启示

宗白华

What Goethe's Life Reveals to Us

Zong Baihua

人生是什么?人生的真相如何?人生的意义何在?人生的目的是何?这些人生最重大最中心的问题,不只是古来一切大宗教家哲学家所殚精竭虑以求解答的。世界上第一流的大诗人凝神冥想,深入灵魂的幽邃,或纵身大化中,于一朵花中窥见天国,一滴露水参悟生命,然后用他们生花之笔,幻现层层世界,幕幕人生,归根也不外乎启示这生命的真相与意义。宗教家对这些问题的方法与态度是预言的说教的,哲学家是解释的说明的,诗人文豪是表现的启示的。荷马的长歌启示了希腊艺术文明幻美的人生与理想,但丁的神曲启示了中古基督教文化心灵的生活与信仰,莎士比亚的剧本表现了文艺复兴时人们的生活矛盾与权力意志。至于近代的,建筑于这三种文明精神之上而同时开展一个新时代,所谓近代人生,则由伟大的歌德以他的人格,生活,作品表现

What is life? What are the true nature, meaning and purpose of life? Since ancient times, great philosophers and scholars of religion have strained their energy and intellect to the limit for an answer to these crucial and central questions in a person's life. But they are not alone. First-rate poets in the world have done the same by contemplating and pondering over the guestions-now delving into the depth of their souls-now communing with Nature. They envision Paradise through a flower and see the meaning of life in a dewdrop. Then, with their gifted pens, they picture a kaleidoscopic world and act upon act of the drama of life. In the end their works serve no other purpose than revealing the truth and meaning of life. Faced with these questions, scholars of religion adopt the attitude and approach of trying to prophesy and exhort; philosophers to explain and expound; poets and men of letters to portray and reveal. Homer's epics enlighten us about the kind of refined, colorful life and ideal in Greek art. Dante's Divina Comedia reveals people's minds and faith in the Christian culture of the Middle Ages. Shakespeare's plays reflect the contradictions in men's lives and the "will to power" during the Renaissance. As to the kind of life in modern times, which derives from the three civilizations mentioned above and heralds a new age, it is the great Goethe who, through his 出它的特殊意义与内在的问题。

歌德对人生的启示有几层意义,几种方面。就人类全体讲,他的人格与生活可谓极尽了人类的可能性。他同时是诗人,科学家,政治家,思想家,他也是近代泛神论信仰的一个伟大的代表。他表现了西方文明自强不息的精神,又同时具有东方乐天知命宁静致远的智慧。德国哲学家息默尔(Simmel)说:"歌德的人生所以给我们以无穷兴奋与深沉的安慰的,就是他只是一个人,他只是极尽了人性,但却如此伟大,使我们对人类感到有希望,鼓动我们努力向前做一个人。"我们可以说歌德是世界一扇明窗,我们由他窥见了人生生命永恒幽邃奇丽广大的天空!

再狭小范围,就欧洲文化的观点说,歌德确是代表文艺复兴以后近代人的心灵生活及其内在的问题。近代人失去了基督教对一超越上童虔诚的信仰。人类精神上获得了解放,得着了自由;但也就同时失所依傍,彷徨摸索,苦闷,追求,欲在生活本身的努力中寻得人生的意义与价值。歌德是这时代精神伟大的代表,他的主著《浮士德》是这人生全部的反映与其问题的解决。歌德与其替身浮士德一生生活的内容就是尽量体验这近代人生特殊的精神意义,了解其悲剧而努力以解决其

personal character, life and works, demonstrates its special meaning and innate problems.

Goethe reveals to us different layers and aspects of the meaning of life. Taking the human race as a whole, we may say that Goethe's personality and life represent the best possible in man. He is at once a poet, scientist, statesman, thinker and an outstanding representative of pantheistic faiths of modern times. He is the embodiment of both the spirit of unremitting endeavor in western civilization and the oriental wisdom of easy contentment and internal peace with foresight. Simmel the German philosopher once said, "The reason that Goethe can give us infinite excitement and deep solace is that he is but a human being, and he does nothing more than bringing out the best in human nature. Yet he is so great, and his greatness makes one see the hope in mankind's future and serves to encourage everyone of us to forge ahead and be a worthy man." We may say that Goethe is like a window on the world, through which we can see the eternal, serene, uniquely beautiful and boundless skies of life.

In a narrower sense, viewed in the perspective of European culture, Goethe indeed represents people of the post-Renaissance period in terms of their intellectual life and their inner problems. In modern times people have abandoned their strong Christian faith in an omnipotent God. Their spirit has been emancipated and they have acquired freedom. Yet, on the other hand, they have lost what gave them strength. They are nervously groping in the dark; they are spiritually tormented; they engage in a quest, trying to find the true meaning and value of life through their mundane efforts. Goethe is a great representative of our Zeitgeist. His most important work, Faust, is a reflection of everything in this kind of life and a solution to its problems. All that Goethe and Dr Faust, his stand-in, do throughout their lives is to experience to the fullest the peculiar spirit and meaning of life in

问题,指出解救之道。所以有人称他的《浮士德》是近代人的圣经。

但歌德与但丁、莎士比亚不同的地方,就是他不单是由作品里启示我们人生真相,尤其在他自己的人格与生活中表现了人生广大精微的义谛。

modern times, try to understand its tragedy, strive to solve its problems and show people the way of deliverance. This is why his *Faust* is deemed the Bible of modern times.

But Goethe is different from Dante and Shakespeare, in that he does not merely enlighten us about the true meaning of life through his works. His personal character and behavior does even more in demonstrating the great and subtle truth of life.

(黄焕猷译)

【翻译评析】

一、中文原文的特点和难点

此文从主题到行文都极像 20 世纪初从外文译成中文的东西。十分欧化的句式加上一些现时较少用的字眼(如"是何",又如"幻现"和"狭小"作及物动词),还有些地方不规范(如开头处"不只是……"有上半没下半,结尾处"不单是……"的后半部却是"尤其在……")。总的来说,虽然某些词语有点晦涩,但总体的字面意思并不难懂。堆砌的形容词语往往会引诱译者一一对号入座。本文容易的一面是,字面意思就是作者想表达的意思,不存在所谓"语用含义"或"言外之意"与字面意思不相符的问题,也没有难处理的人物对话。难处是一些字眼(如"自强不息"、"乐天知命"、"宁静致远")不易处理得既简洁又内涵十分接近。此外,有些逻辑或结构不十分严谨的长句,要理清逻辑关系,及时断句或用正确的关联词语表述清楚。文内"基督教对一超越上帝虔诚的信仰"似有误。部分译者把它理解成"基督教对一个超越一切的上帝的虔诚的信仰"。这种理解大概是对的,但什么是"超越一切"?是"全能"(omnipotent),"全知"(omniscient),"无处不在"(omnipresent),还是"超越宇宙人世而存在"(transcendent)?这一点颇费思量。

二、译文的优点和不足之处

从"信"的标准来看,大多数译文总的来说是能传达原文意思的。原文的特点——欧化的句式,人生意义这一主题,以及一些堆砌而成的、有点晦涩的词语——使得译者都亦步亦趋地用英文"复制"原文,连词性和句子结构都一模一样。如"是……的"一段,大家都千方百计找形容词对上去。

但"信"和"顺"不是互相独立的。虽然有时"不顺"的译文仍能让人获得正确的信息,但这不是好的译文。另一方面,太过"不顺"的译文是不可能很"信"的。好译文必须是"信"而且"顺"的。以下分几点来讨论。

1.冠词、介词、名词的数方面的问题

说到英语语法和惯用法,人们往往只想到动词。冠词、介词和名词的数以及可数与否,被一些人看成"小菜一碟"。其实,这些东西可说是英语学

习者永恒的问题,而且越是到高级程度,这些问题越突出。甚至可以说,这是衡量一个英语学习者的英文是否地道的试金石。征集的译文中有不少问题与这些小词有关。如 nature, heaven, western civilization, ancient times 不该有定冠词,有些译者却用了。The great Goethe 和 Simmel the German philosopher 要有定冠词,部分译文中却漏掉了。He is at once a poet, scientist, statesman, thinker...里的不定冠词以不重复为好,在有些译文中是重复了的。又如 work 作"著作"解时,是可数的,应说 his major work Faust,而不是 works。从意思和习惯用法上考虑,最好说 the skies of life,但大多数译文用的是 sky。这里应该补充一句,此类问题有些是明显的、绝对的,有些则不是那么绝对。译者应处处留心,还应勤翻词典。

最值得一提的是,绝大多数人将标题对号入座,译成"Goethe's Revelation of Life"。凡是"……的"的意思,就用 of,这是中国人在说写英语时常常会发生的。revelation of life 似不是"关于生活方面的启示",而是"生活给人的启示",即"生活"不是"启示"的逻辑宾语,而是逻辑主语(本来两种可能性都存在,但因为 life 的意思不适合作宾语,即不能说 reveal life,所以排除了前一种可能性)。再加上 Goethe's,就不易弄清是歌德还是生活给人启示了,似可说 revelation about life,或改用其他说法。同样,不是 a window of the world,而是 a window on the world (顺便说一句,深圳的"世界之窗"的英文名 Window of the World 是同一错误,可惜十几年了,仍没改正)。

2.受原文影响产生的问题

中国人学英语而不受汉语影响,做汉译英而不受汉语原文影响,这几乎是不可能的。如前面提到过的两处有"不只/不单"没有"而且"的结构,英文一般是不会光说 not only 而没了下文的。但不少译文都是 Not only great religionists...和 He not only reveals to us...就不见了下文,这在英文中是不好的。解决办法是,要么把 but (also)...补齐(但这样第一句就太长了),要么另想办法,如把第二句的开头改为 He does not merely。又如"方式与态度是……的,是……的,是……的",大部分译者想方设法找来六个英文形容词与之一一对应,大多是长词,拗口难念,没有感情,甚至意思不合适。以下是几个典型的被选用的词:prophetic,elucidatory,

demonstrative, representative, illustrative 和 expository, 至于"说教的", 就更不易找到"对应"的词了。也有少数译者想到此处用动词来代替。这样做大方向正确, 具体用哪几个动词, 当然还要费一番思索。看到"失去……信仰", 有的译者就用 have lost 来译。其实, 只要细心一点, 不难看出作者的本意是"抛弃"。

3.与文体有关的问题

注意到用词和句式的文体,这是较高阶段的英语学习者应逐步学会的。本文谈论的是一个严肃的话题,但它是散文,而不是哲学学术专著。故宜用中性词语,过分"大"而罕用的词语不太合适,过分口语化的单词和句式也最好避免。有的译文中有用 homiletic,didactic 等词的,未免太"文"了。有人在五个这类书卷气十足的形容词之中,又加上一个 preachy,这个词既罕用又有点口语体,与其他几个不协调。另外,紧缩形式(如 isn't)及拉丁文缩写(如 i.e.)也不宜用于此类文章的翻译。We may say that...中的that 不宜省去,若省去会有口语体的味道。另一个困扰译者的问题是,在这篇短文中,作者竟用了二十六个"人生"、"生命"、"生活",甚至同一句中就有几个。这些词的"对应"英语词都是 life,而偏偏英语又是一种不喜欢重复的语言(为了修辞效果而重复是例外)。如果见一次"人生"就搬一个life,译文实在让人受不了。在可能的地方恰当地换用别的词,或略去,是可取的,可惜这里不易做到。"人类"、"人"两词有相同的问题。

4. 因照搬汉英词典的解释而导致的问题

汉英词典的解释是孤立的词条的解释,有参考价值而不宜照搬,宜根据上下文自行创造。越是内涵复杂的词语,如"乐天知命"、"宁静致远"等,就越应如此。上述几个成语,许多译者试图从词典(如林语堂编写的《当代汉英词典》) 中照搬。该词典中这两个成语的解释分别是:acceptance of one's lot and happy about it 和 accomplish something lasting by leading a quiet life。第一个有语法错误,第二个似也不完全适合原文的意思,而且 something 一词在这里让人感觉到词典定义的味道。两个解释都嫌太长,照抄上去整个句子难以安排得好。作者用这两个中文成语时,恐怕也没有细想过组成这两个成语的每一个字的单独意思。似宜自行创造较短的译法,以免译文过于臃肿,但又不能太过牺牲"信",而要求得"信"与

"顺"、整体与局部之间的平衡,但这又谈何容易。好的翻译本来就是好的平衡术,翻译本来就是 dancing on fettered feet。

三、几点杂谈

- 1. 原文是没有注解的,"权力意志"一词是否就是尼采的哲学术语 will to power (英文本身是德文 der Wille zur Macht 的直译)的汉译?根据对作者和此文题材的分析,我们估计是,故应还原。
- 2.原文中"基督教对一超越上帝虔诚的信仰"是否就是 the Christian doctrine of the divine immanence 这一说法的汉译?如果是,也应当还原。但这难以确定,似无人可问亦无处可查,似乎只能靠译者平时博览群书,还要加上点猜测的功夫。翻译之难又见一斑。

(黄焕猷执笔 冯之林审定)

四十年代初期,我在重庆郊外歌乐山闲居的时候,曾看到英文《读者文摘》上,有个很使我惊心的句子,是:

May there be enough clouds in your life to make a beautiful sunset.

我在一篇短文里曾把它译成:"愿你的生命中有够多的云翳,来造成一个美丽的黄昏。"

其实,这个sunset应当译成"落照"或"落霞"。

霞,是我的老朋友了!我童年在海边、在山上,她是我的最熟悉最美丽的小伙伴。她每早每晚都在光明中和我说"早上好"或"明天见"。但我直到几十年以后,才体会到云彩更多,霞光才愈美丽。从云翳中外露的霞光,才是璀璨多彩的。

During the early 1940s I was living a retired life in the Gele Mountains in the suburbs of Chongqing (Chungking). One day, while reading the English language magazine *Reader's Digest* I found a sentence that touched me greatly. It read: "May there be enough clouds in your life to make a beautiful sunset."

In a short article of mine, I quoted this sentence and translated it as "Yuan ni de shengming zhong you gou duo de yunyi, lai zaocheng yige meili de huanghun." (literally: May there be enough clouds in your life to make a beautiful dusk.)*

As I see it now, the word "sunset" in the English sentence should have been translated as *luozhao* (the glow at sunset) or *luoxia* (the rosy cloud at sunset), instead of dusk.

She has been my dear old friend, the Rosy Cloud! She was my closest and most beautiful little companion when, in my childhood, I played on the beach or in the hills. Bathed in the brilliant sunshine, she would say to me "Good morning!" at dawn and "See you tomorrow!" at dusk. But not until several decades later did I come to realise that the more clouds there are the more beautiful the rays of sunlight will be, and the glow of the sun breaking through the clouds becomes most resplendent and colourful.

生命中不是只有快乐,也不是只有痛苦,快乐和痛苦是相生相成, 互相衬托的。

快乐是一抹微云,痛苦是压城的乌云,这不同的云彩,在你生命的 天边重叠着,在"夕阳无限好"的时候,就给你造成一个美丽的黄昏。

一个生命会到了"只是近黄昏"的时节,落霞也许会使人留恋,惆怅。但人类的生命是永不止息的。地球不停地绕着太阳自转。东方不亮西方亮,我窗前的晚霞,正向美国东岸的慰冰湖上走去……

Life contains neither unalloyed happiness nor mere misery. Happiness and misery beget, complement and set off each other.

Happiness is a wisp of fleecy cloud; misery a mass of threatening dark cloud. These different clouds overlap on the horizon of your life to create a beautiful dusk for you when "the setting sun is most lovely indeed." **

An individual's life must inevitably reach the point when "dusk is so near," *** and the rosy sunset cloud may make one nostalgic and melancholy. But human life goes on and on. The Earth ceaselessly rotates on its axis around the sun. When it is dark in the east, it is light in the west. The rosy sunset cloud is now sailing past my window towards Lake Waban on the east coast of America...

(集体讨论 柯文礼执笔)

^{*} This sentence appears in Chinese and English in the article "For Young Readers Again, Newsletter No. 4", written by Bing Xin in the Gele Mountains, on December 1, 1944.

^{**} and *** These two poetic lines are taken from a poem"On the Plain of Tombs" by Li Shangyin (813—858), a well-known poet of the Tang Dynasty (618—907). The two lines read like this: "The setting sun appears sublime, / But 0! 'Tis near its dying time." (Tr. Xu Yuanchong) They imply that the setting sun has infinite beauty, but it is a pity that it is near the dusk, and the beautiful scene cannot last long. The two lines are often used to deplore the ephemeral nature of things, and to express the feelings at the loss of past glory and at the advent of old age.

【翻译评析】

冰心先生于 1985 年 4 月 26 日写的这篇《霞》,实质上是一篇咏物抒怀的散文诗。虽然只有三百多字,但文章含蓄,寓意深刻,充满哲理,反映出作者深邃的智慧、敏锐的洞察力,以及对于生命含义的感知。语言质朴平实、深入浅出、简洁凝炼、清新明快。这是作者晚年深沉、潇洒而又富有深情的创作风格的集中表现。正如郭风所说,这"是具有深邃的思想和坚实的艺术功力的作家,直至晚年始得有可能写出的精品"。

文学作品的艺术性越高,语言风格越独特,翻译起来就越困难。初看时,《霞》的文字并不难译,但真的动手翻译时,就发现要很好地理解文章的深意,再现作者的语言风格和译出文章的韵味并不容易。可喜的是,为数不少的译者能够把握原文的语义内涵和语言风格,还有的译者在遭词造句和再现原文的叙事方式方面下了很大的工夫,很多地方处理得很得当。下面仅就译文中反映出来的带有普遍性的几个问题与译者、读者一起讨论,以求共勉。

一、关于"霞"字的翻译

这个"霞"字很重要,它不仅贯穿全文,而且具有深刻的含义。文章前四个自然段可以算是引子,由作者四十多年前在一篇谈"生命"哲理的文章中引用过的"黄昏",实应为"落霞"谈起,接着便描写儿时对霞(包括朝霞和晚霞)的美好回忆以及几十年后从中悟到的哲理。下面一转,以微云(即霞)和乌云作比喻谈到自己的苦乐观。文章最后,已近黄昏时节的八十多岁高龄的作者从窗前遥想到朝霞和自己在国外度过的美好的学生时代。这篇短文使人联想到叶剑英元帅"老夫喜作黄昏颂,满目青山夕照明"的著名诗句,两者有异曲同工之妙。

译者对"霞"的译法很多,其中包括 clouds, rosy clouds, sunglow, evening glow, afterglow, multiglow, the setting sunlight, the radiance of the sun, glowing sun, sunset, twilight 等,有的人还使用了

汉语拼音 xia。为了使译文贴近原意、我们还必须了解"霞"字本身的含义。根据《辞源》和《现代汉语词典》的解释,"霞"的含义为:日出或日落时日光斜射在天空中而出现的彩色的云。《辞海》的解释是:日出、日落前后天空及云层上出现的光彩。在本文的语境中,把"霞"解释为"彩色的云"似乎更好一些。有些译者将"彩色的"译为 multihued,colourful,radiant,beautiful等。我们觉得用 rosy 比较贴切,因为这个形容词不仅表示美好的色彩,而且还有"有希望的"、"愉快的"等意思,这正好符合本文所表达的情感。不少译者将"霞"译为 rosy clouds,与下文的"她"在数上不一致,因此我们觉得译成加冠词的单数名词 the rosy cloud 更为妥当。有些译者将标题译为"Rosy Clouds",但在文章中前后缺乏呼应,译法不一,产生了混乱。似乎可以将"落霞"译为 the rosy cloud at sunset,将"晚霞"译为 the rosy sunset cloud,"落照"译为 the glow at sunset,"霞光"译为 the glow of the sun 或 rays of sunlight 或 sunglow。对题目和相应的词进行这样的处理不仅"名正言顺",而且使译文浑然一体,读者也容易理解。

二、关于"闲居"的理解和翻译

多数译者把"闲居"译为 lived a(n) idle/leisurely life, lived idly, stayed at home idle/unoccupied, rested 等等。乍一看,这些翻译似乎都可以,但仔细研究"闲居"的基本意义以及冰心在歌乐山的生活环境和她自己的习惯,就可以知道,这些译法不太妥当,错误地理解了"闲居"的含义,也不符合冰心当时的生活实际,其理由主要有以下四个方面:1.根据《辞源》的解释,"闲居"意为"避人独居",如"孔子闲居,子夏侍"。2.根据《中国大百科全书》记载,"1940年底,冰心到重庆,从事文化救亡活动,曾主编《妇女文化》半月刊。1941年到1947年,提任国民党政府参政会议参政员"。3.冰心在1942年3月27日于歌乐山所写的《我的童年》一文中说,"我不喜欢城居,怕应酬,我没有城市的嗜好"。4.冰心在1982年8月24日《我的童年》补记里写道,"当时常有人要我做一些不愿做的事,说些不愿意说的话,见些不愿意见的人,而我却很难勉强我自己那样做"。根据这几方面的理由,"闲居"在这里应译为 lived a retired (或 secluded) life 更为妥当。

三、夹杂有英汉两种语言字句的处理

《霞》一文中有这样三个小自然段,即三句话: ①May there be enough clouds in your life to make a beautiful sunset. ②我在一篇短文 里曾把它译成:"愿你的生命中有够多的云翳,来造成一个美丽的黄昏。"③ 其实,这个sunset 应当译成"落照"或"落霞"。译成英语时,第一句话照抄 就行了。第二句话中的引语"愿你的生命中……黄昏"和第三句话中的"落 照"或"落霞"应怎样处理呢?若把第二句和第三句引语中的中文字句照抄 到译文里,这样处理不甚妥当。冰心所说的"一篇短文"指她在1944年12 月1日于歌乐山写的《再寄小读者·通讯4》。在文中,冰心先把这个英语句 子译成汉语,接着在括号中又提供了这个英语句子,帮助读者更准确地理 解这个句子的意思。现在,把这个汉语句子照抄到英文里,对于母语为汉语 的读者来说当然是没有问题的。但是,这篇汉译英的译文并不是只给懂汉 语的英语读者阅读的,它的读者应包括不懂汉语的英语读者。因此,如果把 汉语句子转抄到英文中,至少应在括号中用英语把意思解释清楚。如果为 不懂汉语的英语读者考虑,可以用以下两种方法处理。第一,把汉语句子直 接译成英语:第二,汉语句子先用拼音表示,然后在括号中译出句子的意 思。第二种方法似乎比第一种更好一些,也是目前海内外学者在处理这种 情况时较常用的方法。虽然不懂汉语的英语读者也不懂汉语拼音的意思, 但起码可以读出句子的音来。上面三个句子的处理方法详见参考译文。

四、对于比喻、拟人等修辞方法的处理

作者在第五个自然段中用拟入的方法亲切地把"霞"称为"老朋友"和儿时的"小伙伴","她每早每晚都在光明中和我说'早上好'或'明天见'"。作者以老年的深情写童年对早霞或晚霞的感觉,情真意切,给读者展现了一幅热爱大自然、天人和谐的美丽动人的画卷。在翻译时应当尽量保留原文的修辞手法和风格,从而使译文达到与原文同等的艺术效果。在"霞,是我的老朋友了"这句话中,作者用逗号把"霞"与"是我的老朋友了"隔开,使"霞"更加突出。翻译这句话时,我们可以套用一个英语句式,把它译为She has been my dear old friend, the Rosy Cloud。在译句中用代词 She 作主语,the Rosy Cloud 作逻辑主语,Rosy Cloud 的首字母 R 和 C 大写,仿佛是个人名似的。(参见 George O. Curme 的 Syntax, p.12)虽然汉英两

个句子在形式上有些不同,但拟人的修辞手法以及它强调的修辞效果是一致的,译文保留了原文的风格。但是,这并不是说,原文用拟人的修辞手法,在译文中也一定要用拟人的修辞手法。例如,《霞》的最后一句"我窗前的晚霞,正向美国东岸的慰冰湖上走去……"也是采取拟人的修辞手法。有些译者也采用拟人的修辞手法,并把它译为 The sunset clouds in front of my window are now walking towards Lake Waban on the east coast of America,虽然 walking 能勉强为读者所理解,但似乎并不太符合英语的表达习惯,失去了应有的表达效果。所以不能够拘泥于原文,要根据英语的语言习惯和上下文的情况灵活掌握。"正向……走去"似可译为 sailing towards,moving towords等。sail 既可用来描写云彩的飘逸,也可用来描写女子"走"的优美步态,含有拟人的意味。

《霞》一文中多处使用了比喻,翻译时也要尽量保持原作的修辞手法和风格。如"快乐是一抹微云,痛苦是压城的乌云"是个暗喻,有不少译者把暗喻译为明喻,似乎没有必要,对原作的风格有损无益。在"生命中不是只有快乐,也不是只有痛苦"一句中,"快乐"和"痛苦"是两个抽象的概念。有些译者在翻译时将其译为两个具体的形象,如 Every life has its roses and thorns,用英语中形象化的修辞手法来翻译汉语中的抽象概念,并不是不可以,不过,这句英文句子的意思与中文句子的意思不尽相同。另外,英文句子中的 life 指的是"生活"而不是"生命"。

五、文化因素的处理

原文中的文化因素给译者带来一定的障碍,甚至是难以逾越的障碍,但同时也给译者创造了自由驰骋的空间,提供展示自己灵活主动地驾驭语言、处理文化因素的能力的机会。"夕阳无限好,只是近黄昏"是唐朝大诗人李商隐(813—858)《乐游原》一诗中的名句。"当诗人登上古原,极目西天,但见霞光夕照,乱山明灭,俯视长安城阙,帝宫参差,烟霭迷茫,真是美不胜收!诗人不禁发出'夕阳无限好'的深心赞叹。但'从来尤物难流连',韶华易逝,好景难再,因而当这种审美愉悦刚一浮现,浓重的伤感便罩上心头,发出了'只是近黄昏'的感叹。"(参见吴熊和主编的《唐宋诗词评析词典》,p.594)吴乔在《围炉诗话》中说:"'夕阳无限好,只是近黄昏',比也。"施补华

也说:"叹老之意极矣,然只说夕阳,并不说自己,所以为妙……此亦比兴 也。"对于中国读者来说,这两句诗可以说家喻户晓,不难理解,可以引起许 多联想和无限感叹。由于已有许多人翻译过,所以在《霞》中,把它们译成英 语应该说不是很难的事情。不同的译文对这两句诗的处理多有不同。有些 译者只是根据自己的理解译成英语,把诗句的意思与其他句子的意思融合 在一起,不加引号,不加解释或脚注。有些译者译出其意思,并放在引号中, 但不加说明或脚注。有些译者将其译成英语,放在引号中,并用脚注对诗人 及诗的背景做了简要的说明。冰心不仅在这里引用了这两句诗,在《我的老 伴——吴文藻》一文中,在谈到她丈夫快去世的时候,也引用过:"'夕阳无 限好,只是近黄昏',这是天然规律。"看来,在讨论生命及其意义时,这两句 诗并不是无足轻重的。因为是冰心从古人那里引用的,在这里又有其特殊 含义和文化内涵,所以译者的第一种处理方法不算太好。第二种处理方法 虽然加了引号,这对于外国读者来说还是不知所云,不能引起足够的联想, 不能达到"搭桥"和沟通文化的目的。第三种处理方法是比较好的。如前所 说,冰心的语言质朴平实,凝练明快,如果在译文中加了许多背景知识和解 释性的内容,就会使译文失去原作的风格和韵味。因此,用脚注来说明文中 某些寓意丰富的文字是较为合适的。这里要特别引起注意的是,大多数译 者不是灵活变通地翻译,而是照搬现成的译文,因此常常使自己的译文前 后衔接不好,失去连贯,生硬突兀,甚至连语句也不规范,如 When one reaches the time "just near the dusk", When one man comes to the age of "only the dusk is so near". If someone's life stepped into the period of "pity to near the nightfall"等等。

六、风格问题

阿英曾在《现代中国女作家》一书中,把冰心的文学语言与艺术风格概括地称之为"冰心体"。所谓"冰心体"是指冰心的文体是建筑在文言文的基础上,然而,并非文白相加,而是既表现出白话文的流畅、明晰,又有文言文的洗练、华美,因而具有很强的表现力。正如林非在《中国现代散文史稿》一书中指出的,冰心先生的"文笔细腻委婉,清新隽丽","她善于提炼口语,却又吸收融化了中国古典文学和西方文学中的词汇,加以精心的锤炼,从

而丰富了自己作品的表现能力。她写得铿锵流丽,玲珑剔透,无论写景还是 抒情,都显示出自己独特的风格来。"翻译《霞》这篇散文,要特别注意译出 原作的风格。《霞》最后的三个自然段,看似平淡无奇,其实句句充满内涵和 哲理,"几乎全是诗情的迸发,全是警句,全都发出智慧和哲理之光"(郭风 语)。例如,"生命中不是只有快乐,也不是只有痛苦","快乐是一抹微云,痛 苦是压城的乌云","东方不亮西方亮",这些都是警句,像诗一样的精练,充 分体现了冰心的风格。但是有些译文就比较啰唆,拖泥带水,也不像格言警 句的句式,读起来缺乏原作的韵味。如有些译者把上面三句话译成;①Either the only happiness or the only suffering composes your whole life 或 In a person's life there isn't only delight existing, nor is merely misery; 2 If your happiness is the same as the light cloud, your suffering must be the heavy ones 或 Happiness resembles a wisp of faint cloud, whereas sadness the black clouds bearing down upon a castle; 3 It makes the difference in time between the East and the West 或 The sun sets down in the west today and it will rise again in the east tomorrow。这样译显然没有体现出冰心原作的风格。如果把这三句 话译为①Life contains neither unalloyed happiness nor mere misery. 2) Happiness is a wisp of fleecy cloud, misery a mass of threatening dark cloud, ③When it is dark in the east, it is light in the west, 似平 能比较好地体现出冰心原作的神韵和风格。对于云彩与霞光的关系,快乐 与痛苦的关系,一个生命与人类的生命的关系等等,不同的读者可能有不 同的理解、解释和联想。例如,关于生命的问题,读者可能想到英国哲学家 罗素(Bertrand Russell, 1872—1970)在《怎样才能活得老》一文中把人生比 作一条河,最后流进大海,与海水浑然一体的论述,也可能联想起英国17 世纪玄学诗人约翰·多恩(John Donne, 1572—1631)在《紧急时刻祈祷文》 中所说的:"没有谁是个完全独立的岛屿,每个人都是大陆的一小块,整体 的一部分……任何人的死都使我变弱,因为我包括在人类之中。"但是,理 解归理解,联想归联想,译者一般来说不应把自己的联想塞进译文中,否则 就会使原作的风格走样。另外,"人类的生命是永不止息的"和"地球不停地

绕着太阳自转"之间有什么联系,"东方不亮西方亮"到底有什么含义?这些问题似乎难以做出一成不变的解释,因此,译者还是不要在译文中试图去回答这些问题或点明其含义,还是让读者自己去回答这些问题为好!

下面来看这一句:"快乐和痛苦是相生相成,互相衬托的。"辞书上只有"相生相克","相辅相成"之说,所以"相生相成"很可能是冰心根据这两个成语创造的一个新词。如果用解释性翻译,这句话似可译为 Each growing out of the other, happiness and misery go hand in hand, complementing and setting off each other。这句话还可译为 Happiness and misery beget, complement and set off each other。第一种译法比较具体、明确,但句子结构复杂、笨重。第二种译法用词较少,比较简洁,基本上译出了原意,似乎更符合冰心的风格。

七、关于"慰冰湖"的翻译及其他

"慰冰湖"是美国马萨诸塞州威尔斯利女子学院(Wellesley College, Massachusetts, USA)里一个湖的名字。有些粗心的译者以为是个中国名字,所以用汉语拼音译为 Lake Weibing;有的干脆回避不译;有的知道它是个美国地名;不可能用拼音,也没有去查找或询问,因而想当然译成不知从何而来的名字,如 Comforting Ice Lake, Melting-Ice Lake, Blue-Ice Lake, Solace Ice Lake, Lake Placid, Lake Whiteville, Wakbin Lake, Wheepin Lake, Winnipeeaukee Lake, Champlain Lake, Vaporing Lake 等等。冰心 1923 年至 1926 年在威尔斯利女子学院留学期间,经常到湖边来玩。她在文章中多次提到这个湖的名字,并做了详细的描述。在《寄小读者·通讯7》一文中,冰心说,"Lake Waban,谐音会意,我便唤她作'慰冰'。"可见,"慰冰湖"应该译为 Lake Waban。我们还可以通过 email 等媒体查询。在没有详细查找冰心的有关资料以前,我们就是通过 email 向美国朋友查询,核实了"慰冰湖"是 Lake Waban 的译名的。从这个例子看,从事翻译工作来不得半点马虎。只要态度严肃认真,一丝不苟,许多困难的问题是可以解决的。

顺便提一下,有的译者在译文中过于拘泥于词语的表面意义,或过 分依赖词典,没有译出原文的真正含义,因而影响了译文的质量。如把 "惊心"译为 surprising, shocking, frightening,把"压城的乌云"译为 dark clouds hanging over the city/castle,把"……的时节"译为 the season of ...等等。

(集体讨论 柯文礼、王玉章执笔)

天气一天比一天寒冷。北海公园的湖上已结了厚厚的冰层,马路两旁树木上的叶子已经落尽了,只有光秃秃的树枝在寒风中瑟瑟颤抖着,

北平已被强大的人民解放军包围,城门紧闭,粮食、蔬菜、鱼肉都 运不进来。我们吃着早已准备的酱萝卜,有时也用黄豆泡豆芽。

时不时可以听见解放军的炮声。但是北平城内还有着数量庞大的国民党军队,虽然已如瓮中之鳖,但如果负隅顽抗,仍将给人民的生命财产造成巨大损失。何去何从?急待抉择。当时,统率这批军队的傅作义将军在无可奈何的情况下,邀请了北平的一些学者名流,征询意见。

会场设在中南海内,空气异常严肃紧张。傅作义将军做了简短的 致词,表示愿意虚心听取大家的意见。墙上的挂钟"滴答滴答"地响着, It was getting colder with each passing day. The lake in Beihai Park was covered with a thick layer of ice. The roadside trees had been stripped of their foliage, leaving their bare branches and twigs shivering in the biting wind.

Peiping had been besieged by the powerful PLA forces. The city gates were shut tight and supplies of grain, vegetables, fish and meat were cut off. We had to make do with the pickled turnips we had laid in long beforehand and sometimes ate home-grown soybean sprouts instead.

Now and then the PLA artillery was heard booming while entrenched inside the city were an enormous number of Kuomintang troops. Though bottled up like turtles in a jar, they could nevertheless cause a tremendous loss of life and property to the local inhabitants should they put up a last-ditch resistance. To surrender or not to surrender—that was the question awaiting prompt solution by General Fu Zuoyi, then in command of the KMT troops. Faced with the dilemma, the General was obliged to call in some local scholars and celebrities for consultation.

They met in Zhongnanhai amidst an extremely solemn and tense atmosphere. General Fu made a brief opening address, in which he expressed his willingness to listen with an open mind to all opinions.

很长时间没有人发言。大家只是用疑虑的眼光互相探询着,担心如果 发言要求和平解放北平,会带来很大的风险。

最后,沉默的空气还是被打破了。许多人纷纷发言,热烈希望傅作 义将军以北平人民的安全和保护故都文化胜迹为重,尽量争取早日和 平解放北平。

傅作义将军一直耐心而认真地听着大家的发言。最后,他站起来, 表示感谢大家直言不讳。

会后,人们奔走相告,感到北平和平解放的希望越来越大,漫长的 黑夜终于即将过去。 Thereupon, all was quiet except for the ticktock of the clock on the wall. For a long while, the whole gathering kept silent and looked questioningly from one to another with eyes full of misgivings. They were afraid they could get themselves into great trouble by speaking in favour of the peaceful liberation of Peiping.

At long last, however, silence was broken when many began to speak up one after another to urge the General to give first priority to protecting the local people and the cultural relics of the onetime capital, and therefore do everything he could to ensure a peaceful solution as soon as possible.

The General, who had been listening with patience and attention, finally rose to his feet to thank everybody for speaking their minds plainly.

After the meeting, people lost no time in spreading the good news, feeling more and more hopeful of the peaceful liberation of Peiping and the final speedy conclusion of the long dark night.

(张培基译)

【翻译评析】

《黎明前的北平》是一篇记叙文,短小平易,看似没有大的起伏,英译似无困难,但要真正做到忠实通顺、简洁晓畅,也非易事。现做如下简要评析:

1.《黎明前的北平》

文章标题可以有多种译法,可译为"Predawn Peiping", "Peiping Before Dawn", "Peiping before Daybreak"等等。如译为"Peiping on the Eve of Liberation",并无不可,但缺少原文中的比喻。

"北平"应译为 Peiping,不宜采用拼音 Beiping。北京 1928 年改称"北平",1949 年解放后复称"北京"。Peiping 为外国人所熟悉,约定俗成,今凡指解放前国民党统治时期的北京都用此旧译名。同类的例子很多,包括地名、人名等等。如今天仍用旧译名 Hong Kong (或 Hongkong),Macao,Kowloon分别来指香港、澳门、九龙,仍用 Confucius,Sun Yat-sen,Soong Ching Ling,Chiang Kai-shek,Hu Shih分别指孔子、孙中山、宋庆龄、蒋介石、胡适。文章中有"国民党"一词,英译时也应采用国际通用的旧译名 Kuomintang (KMT),不用拼音 Guomindang。

2. 天气一天比一天寒冷。

可译为 It was getting colder with each passing day, 其中 with each passing day 为习惯用语,作"日益"解。此句也可译为 the days were growing colder and colder 或 The weather was getting colder and colder each day 或 It was getting colder and colder.

3. 湖上已结了厚厚的冰层

可译为 the lake was covered with a thick layer of ice, the lake was deeply frozen over, the lake had iced over completely 等等。

4. 北平已被强大的人民解放军包围,城门紧闭,粮食、蔬菜、鱼肉都运

不进来.

可译为 Peiping had been besieged by the mighty People's Liberation Army. The city gates were shut tight, cutting off the supply of grain, vegetables, fish and meat。其中 besieged 可改用 surrounded 或 encircled, tight 可改用 tightly, mighty 可改用 powerful。有的人把"粮食"译为 food,似欠确切,因为 food 泛指一切食物 (包括蔬菜、鱼肉),而文中"粮食"指"米面"等谷物,应译为 grain。

5. 我们吃着早已准备的酱萝卜,有时也用黄豆泡豆芽。

可译为 We had to make do with the pickled turnips we had laid in long beforehand and sometimes ate home-grown soybean sprouts instead,其中成语 to make do with(作"凑合着吃"解)比 to eat 更为达意。"准备"隐含有"贮备"的意思,故不译成 to prepare,而用成语 to lay in。"酱萝卜"也是腌菜,此处译为 pickled turnips 即可,不必过细交代是用"酱油"腌制而成。"用黄豆泡豆芽"译为 home-grown(或 home-made) soybean sprouts 即可,如过细地译为 bean sprouts produced by steeping soybeans in water,不仅啰唆,而且无此必要。

6. 数量庞大的国民党军队

可译为 an enormous number of KMT troops,其中"庞大的"也可译为 huge 或 large 等。有的人把"数量"译为 amount 或 quantity,这是明显的错误,因这两者不能用来指人,况且 amount 只指不可数的东西。

7. 瓮中之鳖

英译时虽可借用英语同义习语 like a rat in a hole, 但不如直译 like a turtle in a jar 可取,因后者可保持原文的形象和民族特色。

8. 负隅顽抗

在文章中意同"背水一战",可译为 to struggle with their backs to the wall 或 to resist desperately, 但不如译成 to put up a last-ditch resistance,因为这种说法有较明显的"做最后挣扎"之意。

9. 何去何从?急待抉择。

这两句虽貌似独立,但在意思上却和下句"当时,统帅这批军队的傅作义将军……"紧紧相联,必须合译,否则这两句究竟指谁而言就欠明确。译文是:To surrender or not to surrender—that was the question awaiting prompt solution by General Fu Zuoyi, then in command of the KMT troops,其中"何去何从"已按实际意思做了灵活处理。

10. 傅作义将军……邀请了北平的一些学者名流,征询意见

可译为 The General...to call in some local scholars and celebrities for consultation,其中不用 to invite,而用 to call in 来表达"邀请",因 to invite 通常用在较轻松愉快的事,如聚餐、跳舞、喜庆、宴会等等社交性或娱乐性的活动。

11. 大家只是用疑虑的眼光互相探询着

可译为 The whole gathering...looked questioningly from one to another with eyes full of misgivings 或 All...looked at each other inquiringly with apprehension in their eyes, 其中 misgivings 和 apprehension 也可用 doubt 来表达。不少人把"探询着"错译为 inquisitively。其实 inquisitively 和 inquiringly 完全不同,前者的意思是"爱打听",后者才作"探询"解。

12. 大家……担心如果发言要求和平解放北平,会带来很大的风险。

可译为 They were afraid they could get themselves into great trouble by speaking in favour of the peaceful liberation of Peiping,或 They feared that to speak up for the peaceful liberation of Peiping would expose themselves to great personal danger,或 They worried that it would invite great trouble for them to speak out for the peaceful liberation of Peiping.

13. 会后,人们奔走相告,感到北平和平解放的希望越来越大,漫长的黑夜终于即将过去。

可译为 After the meeting, people lost no time in spreading the good news, feeling more and more hopeful of the peaceful liberation of Peiping and the final speedy conclusion of the long dark night, 其中 the good news 是添加成分,原文虽无其词而有其意。另外,最后的"漫长的黑夜终于即将过去"也是"感到"的宾语,不能单独另译一句。

(张培基)

怀想那片青草地

赵红波

Yearning for That Piece of Green Meadow

Zhao Hongbo

认识那片青草地,是一个早春二月里的日子。

周围的一切还处于一派寂静之中。那片青草地却在不惹人注意的时候,以一种青春的蓬勃,悄悄地展延着生命的颜色,生长着这个季节之初所独有的鹅黄嫩绿。

春天刚刚复活,这片青草地宛如茫茫人海中久违的朋友,似严冬日子里的一丝温暖,给了一位从冬天走过来的孤寂旅人以新的生命、 热爱生命的力量和勇气!

卓儿似乎刚刚出浴。鲜嫩的叶片上溜滑着一滴两滴的露珠,在春阳的映照下,折射出一片耀眼的晶莹,似一粒粒珍珠在熠熠闪光。微风轻掠湖畔的时候,露珠从叶尖上颤颤地滚落下来,使人想起杏花春雨里的千点万点晶亮亮的檐滴,想起了生命成长的过程……

我久久地伫立于湖畔,聆听一种生命悄然拔节的声音,心头如有暖流滚滚!刹那间,心中的春天已是万木竞秀,繁花缤纷。我强烈地感受到:禁锢了一冬的生命正在苏醒,心扉灵府里渗透了一种全新的感

It was a February day in early spring that I got to know that green meadow.

Everything around the green meadow was tranquil when it discreetly, with youthful vigor, slowly and quietly displayed the color of life, light yellow and soft green, the characteristics of the beginning of this season.

Spring had just renewed; the green meadow, like a long separated friend from a vast sea of faces or a breath of warmth during the freezing days of winter, gave a new life, and the life-loving strength, and courage to a solitary traveler just coming from the severe cold.

The grass seemed to have just been bathed; one or two dewdrops under the spring sun were rolling on the fresh leaves and showed a refraction of crystal-clear brilliance, like glistening pearls. Dewdrops trembled down off the tips of leaves when a breeze brushed over the lakeside. This reminded me of glittering raindrops falling from eaves in the spring rain, with the apricot blossoming and of the growing course of life...

I stood for a long time by the shore of the lake, listening to the sound of life, with warm currents filling my heart. Suddenly spring inside me blossomed into luxuriance. I strongly felt that life was waking after being confined for the whole winter, and my heart was penetrated with a brand-new

觉,那些弱小但又顽强不屈的草儿,以其锲而不舍的执著,昭示出一种原始的壮美,使我真切地感悟到人生的真谛和生命的意义!

这以后,沉寂的万千生命开始喧闹起来。那片小草,也纷纷地擎起了一面面青春的旗幡,沐浴着春风,欣欣然地欢舞,自由自在歌唱。我的干涸已久的心田,被这一片碧绿种满了生机。

于是,整个春天,这片青草地是我放牧心灵的绿洲,是我排遣尘间 烦愁的安抚。看着草儿们一天天秀茁,一如泰戈尔的诗句:"小草呀,你 的足步虽小,但你却拥有你足下的土地",我也有脚踏实地的充盈,如 同小草一般,拥有我足下的土地。

下雪的日子里,我独自守在窗前,默诵雪莱那"如果冬天来了,春 天还会远吗"的名句,看那一朵朵轻盈洁白的雪花,从铅灰色的冥空里 无声地飘落下来,轻轻地覆盖在那片干枯的草地上,心想:那草儿来年 一定会长得更茂盛的。

然而,那片给了我许多慰藉的青草地,已经永远从我的生活里消失了。消失于一次填湖筑路,创造另一种形式的美的过程之中。那些小草被毁灭之前,一定为生存的权利抗争过吧!正如契诃夫《草原》里的小草一样:"她说她热烈地想活下去,她还年轻……她会长得更美。"

但是,在力量悬殊的抗争之中,扼杀生命竟是易如反掌的事情。闭上眼,我能看到:那些半死不活、凋萎的小草,正在悲凉恳切地诉说

feeling. The persevering inflexibility of that, weak, yet indomitable grass, showed a primitive magnificence and beauty which helped me vividly realize the real essence and true meaning of life.

Afterwards, the thousand of silent and quiet lives began to bustle. And the grass, lifting up their banner of youth, and bathed in the spring breeze, danced cheerfully and sang to their heart's content. My heart, which had dried up for so long, was filled with vitality from the green meadow.

Then, for the whole spring, the green meadow turned to the oasis where I set my heart out for pasture and it brought me the comfort, which diverted me from the vexations of the world. Watching the grass grow stronger and prettier day by day, I recalled a line form Tagore's poems: "Grass, small as thy pace is, thou hath thy own land under thy feet." And I felt I had my feet planted on the solid ground and, like the little grass, owned the earth beneath my feet.

During the snowing days, standing alone by the window, I recited silently Shelley's famous lines that "If winter comes, can spring be far behind?" Watching the pure-white, graceful snowflakes falling in silence from the lead-gray sky, covering gently the withered meadow, I thought that in the coming year, the grass would flourish.

Yet, the meadow that had given me so much comfort has forever disappeared from my life. It disappeared when a path was constructed to the middle of the lake—a process of creating another form of beauty. Before the extermination however, the grass must have struggled for the right to live on! Just like the grass in Chekov's *Prairie*: "She said she earnestly wanted to live on, she was still young. She would be more beautiful..."

But in the struggle of great disparity in strength, it was as easy as turning one's hand over to strangle a life. Closing my eyes, I could see those half-dead, withering grass complaining with grief ... that they'd never done

着……讲到她们什么罪过也不曾有过,却要无辜地被人们毁灭掉……

我不知道,那些善良的筑路人是否听到过草儿们哀怨的诉说?但 我相信,那种哀怨的无声的诉说,一定是一种生命的绝唱!

如今,那条湖心小路蜿蜿蜒蜒,曲径通幽,有月光的夜里,树影婆娑。偶尔走在上面的时候,只要想起那片青草地,想起那些曾经寄我情思、慰我心魂的小草,我的心中总有一股悲壮的感受,仿佛足踏在草儿们的尸骨上,听到脚下的灵魂痛苦地呻吟叹息!

我想:假如生命终结之后确有灵魂存在的话,那么,这世上呻吟叹息的又岂只是那些小草的灵魂?

现在,早春又一次来临,静谧的湖畔里又有星星点点的鹅黄嫩绿,悄悄繁衍着生命的碧翠。在历经自然和人类的双重肃杀之后,无数生命又将开始一个新的轮回。固然逝去的已经不复存在,而活着的又要为生命继续拼搏!

其实,生命这种东西轰轰烈烈也好,默默无闻也罢,归根结蒂,都 不过是一种悲壮的过程而已。正因为有了这种悲壮的过程,所以"太阳 每天都是新的!"

我因此时常怀想那片青草地。

anything wrong, yet they would be destroyed by man innocently...

I don't know whether those kind road-builders had ever heard the sad complaint of the grass. But I believe that the silent grievance must have been a kind of swan song of life!

Now, the path winds its way to the middle of the lake—leading into the privacy and seclusion. On moonlit nights, the shadows of trees dance in the breeze. When I walk on the path occasionally, thinking of that green meadow and of the grass, where I placed my feelings and I was comforted, I would feel something moving and tragic filling up my heart, as if I were treading on the remains of the grass and hearing the painful groan and sigh of its soul under my feet!

If a soul does exist when a life comes to an end, then, could the soul of the grass be the only one that groans and moans on the earth?

Now, early spring has appeared once more, with flecks of light yellow and soft green silently breeding. After experiencing the double devastation of nature and man, thousands upon thousands of lives will start a new samsara. Although the deceased is out of existence, the living still has to continue struggling for life!

In fact, in final analysis, life, being dynamic or unknown, is nothing but a solemn and stirring process. Yet just because of this solemn and stirring process, "the sun is new everyday!"

Therefore, I often think of the green meadow.

(张晔译)

【翻译评析】

赵红波先生的《怀想那片青草地》是一篇文情并茂的散文,文笔优美,比喻生动,寓意深刻。要将原文尽善尽美地用英语转达出来,对于一般青年译者来说并非易事。

有些译者以为汉译英关键在于英语表达,而忽视理解的问题。然而, 吃透这样的原文需要有坚实的汉语基础和较丰富的中国文学知识。文中若 干词语需再三推敲,才会有真正的理解。例如:

1. 大多数译者将"一个早春二月的日子"译作 a day of February in early spring 或 an early spring day in February。笔者认为,两种译法均欠妥,其中"早春二月"一词应略加斟酌。

我国的传统习惯将春天分为早春、仲春和暮春。早春即初春,指立春后的一段日子。蜀地春早地暖,故五代后蜀花蕊夫人所写的《宫词》有云:"早春杨柳引长条,倚岸沿堤一面高。"仲春是春季中间的一个月,指农历二月。《尚书·尧典》有"日中星岛,以殷仲春"之句。暮春则是农历三月,南朝梁代丘迟所作的《与陈伯之书》留下名句:"暮春三月,江南草长。杂花生树,群莺乱飞。"

立春当在农历正月,公历二月,所以早春应指农历正月或公历二月间。"早春二月"一词似有中西结合之味,一部由同名小说改编的电影即以此为名。但是,英国的春天比我国的春天要迟,春天应由三月开始。杨岂深先生主编的《英国文学选读》中,编者在解释乔叟的《饮特伯雷故事集》楔子部分的头三行的大意时说:"四月里普降甘霖,滋润了早春三月干枯的大地,一直渗透到深处的根须,诱发了生机。"在英国,二月尚值冬天,将它与早春联在一起,人家恐会感到不可理解。所以,"早春二月"就是早春,将它译成 a day in early spring 或 an early spring day,言简意赅,通畅明了。

2. 一些译者将"使人想起杏花春雨里的千点万点晶亮亮的檐滴"译作:reminded me of the glittering raindrops falling from eaves in the spring rain, when the apricot blossoming 或 reminded people of the thousands upon thousands of glistening eavesdrops in the spring rain

mixed with falling apricot blossoms 等。其中"杏花春雨"一词译得繁冗拖沓,拖泥带水。

我国古代诗人多咏花草树木之诗,涉及杏花的诗词真也不少。杏花开时,正值春雨季节,故杏花常与春雨相联。如宋陆游《临安春雨初霁》云:"小楼一夜听春雨,深巷明朝卖杏花。"与他同时代的杨万里在《送罗永年西归》一诗中有"梅苔香边踏雪来,杏花雨里带春归"两句。元虞集在《风入松》词中更创佳句:"为报先生归也,杏花春雨江南。""杏花春雨"无疑创造了一种自然之美的意境,但后来也一般用来泛指春雨。

英语中似乎不以杏花入诗,更无杏花与春雨的自然联想。将"杏花春雨"逐字译出,英美人士未必能理解这种美的意境。所以,笔者认为,"杏花春雨"译作 the spring rain 反而干脆省力,也避免蛇足之嫌。

3. "但我相信,那种哀怨的无声的诉说,一定是一种生命的绝唱"这句话的译法众多,较有代表性的有三种:1)But I am sure it must be the elegy they sang for themselves;2)Yet I believe those plaintive silent words must be the last song of life;3)But I believe that the silent grievance must have been a kind of swan song of life。但是,笔者认为,无论是把"绝唱"一词译作"为它们自己唱的挽歌"、"生命的最后的歌",还是"天鹅临死前发出的美妙的歌声",都与原意不符。

"绝唱"一词有二义:其一为"出类拔萃无与伦比的诗文创作",如《末书·谢灵运传·论》:"若夫平子艳发,文以情变,绝唱高踪,久无嗣响";末苏轼《江月五首·引》:"'四更山吐月,残夜水明楼',此殆古今绝唱也";鲁迅先生在《汉文学史纲要》中称《史记》为"史家之绝唱,无韵之《离骚》"。

其另一义为"死前最后的歌唱"。古汉语中本无此义,盖源于西方传说中的"天鹅临死前发出的美妙歌声",可引申为诗人、音乐家等的"最后作品(或言行)"、演员的"告别演出"及某些人物的"最后露面"。天鹅知道自己行将(自然)死亡时发出的委婉动听的歌声,有对生的留恋,对死的忧伤,歌声纵然悦耳,但未免失之消极低沉。

这篇散文的主题是歌颂生命,特别是历经摧残而劫后余生的小草那顽强的生命力。小草,在"善良的筑路人"面前是弱者,但在作者的心目中是强者。它是生命的象征,它那顽强的生命力预示着生命的延续和繁衍,它给

世界带来生气,给人类带来希望。半死不活的小草,即使死去也罢,它也不会像天鹅一般,而会像凤凰似的在动难中获得新生。唐代白居易有云:"野火烧不尽,春风吹又生。"所以,文中的"绝唱"一词不应是"死前最后的歌唱"或"天鹅临死前发出的美妙的歌声",而应作"诗文创作中的最高造诣"解,意指小草那"无声的诉说",必定是一曲最美的生命的赞歌。而且,从语言的角度来说,汉语中的"一定是"后接第一义十分恰当,接第二义似乎不通。而英语中的 swan song 亦只能与某某人或拟人化的某生物以及他们的所有格连用,却无缘与 life (生命) 或它的所有格搭配,因为生命与死亡是对立的,而且世上纵有多种劫难,生命还是永存的。所以 swan song of life 这一短语难以成立。那么,根据"绝唱"的第一义,译成英文即是 a masterpiece singing the praises of life。

其次,青年译者的英语表达能力,特别是灵活驾驭英语的能力,亦有待进一步加强。他们也极想把每个词组、每个句子都翻译妥帖,既忠于原文,又文采斐然,但往往显得力不从心,无可奈何。有时他们觉得已克尽全力,用上了自以为最佳的结构和最美的词语,可还是事与愿违,或失之于繁杂,或大而无当,或词不达意。

1. "其实,生命这东西轰轰烈烈也好,默默无闻也罢,归根结蒂……"这句话中的"轰轰烈烈也好,默默无闻也罢"两个词组译法甚多,但译得真正正确明了的不多。请看下面的三种译文:1)however spectacular it may be, or however obscure it is;2)whether it is spent in a grand way or it is twisted in oblivion;3)Be it vigorous or obscure.

第一种译文为了具体地译出"也好"、"也罢",用了两个从句,译文已显冗长,且不说 spectacular 与 life 的搭配有误。第二种译文的前半部分徒见生活的阔绰豪华,未体现"轰轰烈烈"之义,后半部分亦表达不当,似乎"遭扭曲而被湮没",并非隐居民间或无所作为而"默默无闻"。第三种译文中的 vigorous 用于修饰某种"轰轰烈烈"的运动尚可,修饰生命,则意义迥然不同,表示"精力充沛"之义。

比较恰当的翻译应该是快刀直入,准确明了。笔者认为,不妨将这两个词组译作 whether with grandeur or with obscurity 或 whether in the spotlight or in the shade。当然,以上两种译文亦仅供参考,应该还有

更好的译文。

2.请看"……聆听一种生命悄然拔节的声音,心头有如暖流滚滚"的 三例译文:1)...listening to the shoots of life, my heart filled with warmth,2)...listening to the whisper of struggling life; gusts of warm torrents ran through me;3)Listening with all attention to the joint growth of life ...a warm current was surging in me.

三例译文,前半部分都译得有点莫名其妙,不知所云;后半部分省却原文中的"有如"两字,直接译成"遍身(心头)暖流滚滚",不知文中的"我" 怎生消受。将译文稍稍改一下,不拘泥于原文,可能更能体现原文的意思,为英文读者所接受:trying hard to listen to the inaudible "sound" of the growing grass, thus I felt a soothing glow in my heart 或 listening hard to the inaudible "sound" of the growing grass, thus I felt as if warm currents were surging through my heart。

3. 青年译者在翻译"我也有脚踏实地的充盈,如同小草一般,拥有足下的土地"时亦颇费精神,但总的倾向是过于拘泥于原文,放不开,又收不拢,所译英语反而既不规范,又与原意不符。如 1)I was also contented with my feet on solid ground, just like the little grass, I owned the land beneath my feet,2)The same richness felt I. Like the grass, I also possess the earth under my feet,3)I, too, felt down-to-earth fullness and possess the earth under my feet.

就前半部分而言,第一种译文的含义是"满足于脚踏实地";第二种译文仅表示"感到同样的富有",略去了"脚踏实地";第三种译文中的down-to-earth 系"务实的"或"实事求是的"之义,与原文"脚踏实地"相去甚远。青年译者们似乎在做逐字翻译,但连他们所追求的"形似"也没有达到。只有打破"形似"的外壳,抓住原文的实质,才能做到"神似",较好地把原文转达出来。下面两种译文较能体现原文的精神:1)And I felt an unprecedented sense of abundant blessings inside me, as if I, myself, like the little grass, had also had my feet planted on the solid ground, 2)And I felt I had my feet firmly planted on the solid ground, and like the little grass, owned the earth beneath my feet as well。

英语表达能力与英语阅读水平有关,有些青年译者阅读范围不广,有的即使阅读范围较广,但理解不深,未能做到学以致用。如"那条湖心小路蜿蜿蜒蜒……"一句中,"蜿蜿蜒蜒"一词,有些译者用了 meander 或 meandering 来译,殊不知它们主要用于修饰小溪或水流。又如"半死不活"一词,不少译者译成 half-dead, 其实有个现成的短语可用:more dead than alive。

其三,译文中有一种爱用大字眼的倾向,似乎所用词汇越是生僻花哨,文章的层次就显得越高。但事实恰恰相反,浮华的文风反而露出作者或译者的稚嫩浅薄。请看三例犯有大字眼毛病的例句:

- 1. 有人将"仿佛足踏在草儿们的尸骨上"译为 I feel as if I were stumping on the vestige of the grass。这例译文貌似高深,实则平庸,暴露了译者措辞失当的弱点。stump一词指"像假腿人一样笨重地行走",该词所强调的是步子沉重,与"踩"和"踏"似有区别。vestige 有"残余"、"遗迹"之义,全然没有"尸骨"的意思。这两个词使译文文句别扭,意义含混。用简朴的语言把上述句子译成 as if I were treading on the remains of the grass,反倒显得自然清新。
- 2. 有位译者将"这以后,沉寂的万千生命开始喧闹起来"这句话译作 In the days that followed, millions upon millions of dormant life burst into clamorous growth。且不说时间状语完全译错,所用的大字眼的作用 适得其反,导致译文与原文大相径庭。用朴实的语言可以还其原意: Afterwards/After that, the thousands of silent/quiet lives began to bustle。
- 3. 有人将"看着小草们一天天秀茁"这一状语译成 Witnessing the grass getting increasingly elegant and sturdy day by day。以 elegant 形容小草固然不宜,Witnessing一词更是大而无当,整个分词短语冗长繁杂,似有玩弄辞藻、装腔作势之嫌。将它译成 Seeing/Watching the grass growing sturdy day by day,简洁平实,其意已明。

其四,一些青年译者在翻译过程中过分地依赖汉英词典,较少根据句子原意和上下文内容对词典的释义进行斟酌取舍,消化处理。这种机械的生搬硬套的翻译手法导致译文或意义不明,或背离原意,甚至误入歧途,不

能见容于上下文之中。这是由于一些青年译者母语和英语功力不足、缺乏 判断能力、怯于灵活变通所致。

- 1.在"聆听一种生命悄然拔节的声音"的译文中,相当一部分译者将 "拔节"两字按词典释义译作 joint 或 jointing。joint 一词确有植物"生节"、 "拔节"之义,但与生命搭配就令人费解了。即使是用于描述小草,亦为时过 早,因为它刚刚呈现出"鹅黄嫩绿"。
- 2.在文章的倒数第二段,两次出现了"悲壮"一词,大多数青年译者根据词典释义将它译作 solemn and stirring。细细想来,这一短语与原意颇有出入。solemn 具"庄严"、"隆重"之义,stirring 意为"激动人心",可用于为国捐躯的英雄人物和气壮山河的历史事件。但小草是平凡的,在它身上可以看到普通老百姓的形象。它坚毅、勇敢,具有强大的生命力和百折不回的精神,却没有高贵显赫的身世,没有惊风雨、泣鬼神的业绩。有时候它还会沦为弱者,受到命运的捉弄,经受灾难的折磨,甚至横遭不测之祸。当然,它从不向命运屈服,它会争取生存的权利,在劫后又获得新生。根据整篇文章的含义,"悲壮"一词,似宜译作 tragically heroic 为好。
- 3.原文第九段有这么一句话"消失于一次填湖筑路,创造另一种形式的美的过程之中"。不少青年译者把其中"填湖筑路"一语译作 filling up the lake and constructing a road 或 constructing a road by filling/filling up the lake。"填湖"的含义确实全部译出来了,但实际上湖并没有被填掉,人们只是筑了一条"湖心小路"(见第十二段)。那么,词典释义与文章的上下文产生了抵触。个别青年译者发现了这个问题,采取了一些应变措施,但尚未尽如人意。笔者认为,不妨舍弃填湖两字,把它译作 constructing a road to the centre of the lake,庶可与下文相对应。

(高嘉正)

南京,她有层出不穷的风流人物和彪炳干秋的不朽业绩。大都会特有的凝聚力,吸引了无数风云人物、仁人志士在这里角逐争雄,一逞豪彦。从孙权、谢安到洪秀全、孙中山,从祖冲之、葛洪到李时珍、郑和,从刘勰、萧统到曹雪芹、吴敬梓,从王羲之、顾恺之到徐悲鸿、傅抱石,还有陶行知、杨廷宝等等,中国历史上一批杰出的政治家、军事家、科学家、文学家、艺术家、教育家、建筑家等荟萃于此,在这块钟灵毓秀的土地上一圆他们的辉煌之梦。他们是中华民族的优秀儿女。巍巍钟山、滚滚长江养育了他们,为他们提供了施展抱负的舞台,他们也以自己的雄才大略、聪明智慧为中华民族的灿烂文明增添了流光溢彩的新篇章。

南京,她自新中国建立以来发生的巨大而深刻的变化更加令人欢欣鼓舞。"虎踞龙蟠今胜昔,天翻地覆慨而慷"。从1949年4月23日始,

Nanjing has witnessed the continuous emergence of many distinguished talents and noble hearts as well as monumental achievements that shone through the ages. Attracted by her special appeal, a great number of powerful figures and people actuated by high ideals have stayed in or frequented this metropolis to contend for the lead or to give play to their genius and virtues. Military commanders such as Sun Quan and Xie An: political leaders such as Hong Xiuguan and Dr. Sun Yat-sen; scientists like Zu Chongzhi, Ge Hong, Li Shizhen and Zheng He; men of letters such as Liu Xie, Xiao Tong, Cao Xueqin and Wu Jingzi: artists like Wang Xizhi, Gu Kaizhi, Xu Beihong and Fu Baoshi; educators such as Tao Xingzhi; and architects like Yang Tingbao—all these renowned historical figures used to settle on this blessed land to have their splendid dreams fulfilled. The towering Purple Mountains and the billowing Yangtze River nurtured them and provided them with arenas in which to realize their aspirations. By virtue of their genius, vision, and sagacity, these best and brightest sons and daughters of the nation made spectacular contributions to the resplendent Chinese civilization.

The tremendous changes that have taken place in Nanjing since New China was founded are even more inspiring, just as the much quoted couplet 人民真正成为这座古老城市的主人。金陵回春,古城新生,昔日饱尝的屈辱和灾难,至此如同梦魇终被摆脱。人民在自己的土地上辛勤劳作,把古城南京装扮得面貌一新。特别是近十几年来,改革开放又给这座美丽的名城注入了新的活力,崭新的工业、通达的运输、如画的城市建设、兴盛的第三产业、多彩的文化生活,都使这个具有古都特色的现代都市焕发出勃勃英姿。孙中山先生所预言的:"南京将来之发达未可限量也",正在逐步成为现实。

南京,这座古老而又年轻的历史文化名城,是多么的可爱!

from a poem written by the late Chairman Mao Zedong on the occasion of the liberation of the city on April 23, 1949 has it:

The city, a tiger crouching, a dragon curling, outshines its ancient glories;

In heroic triumph heaven and earth have been overturned.

Balmy spring winds returned to bring new life to this historic city, of which the common people came to be the genuine masters. The nightmarish sufferings and humiliations of the past were left behind once and for all. The citizens of Nanjing have been working hard to give this age-old town a new appearance. Especially for the past ten years or more, the country's reform and opening-up policy has infused new vigour into this beautiful and famous city. Newly built industries, an efficient transportation network extending in all directions, picturesque urban construction, a booming tertiary industry, a varied and colourful cultural life, all these and more added charm and vitality to this modern metropolis, which retains somehow the ambiance and features of an ancient capital. The prophecy of Dr. Sun Yat-sen father of modern China that "Nanjing will have a future that knows no bounds" is becoming true.

Nanjing, an old city with a rich and celebrated past, yet vigorous in her new youth—how lovely she is!

(柯平译)

【翻译评析】

一、忠实——吃透原文是基础

汉译英原文《可爱的南京》全文不足六百字,是一篇介绍和歌颂古城南京的短小散文。这种类型的文章,在我国改革开放、引进外资的今天,是对外宣传、旅游、广告等部门常用的文体,有一定的代表性。林语堂先生在My Country and My People 一书中说,translation from Chinese into English is hardest in poetry and decorative prose, where every word contains an image (p.85)。这篇短文在体例上与林语堂所说的 decorative prose 颇为相近。作者用了许多修饰性词语,包括不少四字短语,他引经据典,谈古论今,历史、地理、政治、经济、文化,无不涉及。因此,比起一般的叙事、人物介绍、单纯性说明文等,《可爱的南京》译成英文有一定难度。

要坚持翻译的"忠实"原则,吃透原文是基础,是第一步。尽管原文是 我们的母语,但要吃透它,并非如许多人认为的那样轻而易举,毫无障碍。 一些译者对原文中的部分词句不求甚解地想当然,或望文生义,在译文中 闹出不少笑话。

1.对某些四字短语和常见词组产生误解。例如,第一句中的"风流人物"原指"俊杰"或"才能杰出的英雄豪杰",有些人却望文生义,误以为是风流浪漫的人物,译成 romantic persons,较好的译法有 brilliant figures, truly great persons, distinguished talents and noble hearts 等。再如"第三产业"一词原指服务性行业,有专门的英语表达法 tertiary industry,也可将其所含信息译出:service industry 或 service sector;但有人却把其中的"产业"误解为"财产"而译成 third property或 third estate。如此不求甚解,不联系语境和上下文吃透词语的内涵,必然影响对原文理解的准确性。

2.对原文中的引语、人名、地名或历史性日期缺乏常识。例如绝大多数人都知道,"虎踞龙蟠今胜昔,天翻地覆慨而慷"是毛主席的诗句,引自他1949年4月接到南京解放的捷报之时写下的七言律诗《人民解放军占领南京》。全诗已由一些专家学者译成多种形式正式发表。译者可以直接借用它们中的一种,柯平老师的参考译文就这么做了:The city, a tiger

crouching, a dragon curling, outshines its ancient glories./In heroic triumph heaven and earth have been overturned(外文出版社,1976)。当 然,译者如果吃透原文后自己翻译也可以。但是部分译文暴露出译者根本 不知诗句的出处,如有译者在诗句译文前写道 As the Nanjing people sang 或 As one popular song has it。即使知道诗句的出处,动手自译,也 非易事,因为两句诗文饱含典故,尽管推测大意似乎不难,要吃透原文,却 需要花些工夫查考。"虎踞龙蟠(盘)"、"今胜昔"、"天翻地覆"和"慨而慷"竟 都有出典。有些译者只凭猜测,胡乱译出,例如有人译成 In Huju and Longpan today is better than yesterday,而不知诸葛亮曾赞"钟山龙盘, 石城虎踞,此帝王之宅"(《太平御览》),是称赞现称"南京"的这块土地地理 形势优越,因为南京东面的钟山和西面的石(头)城已成了南京的象征或别 称。"虎踞龙蟠"明喻南京战略地位重要,暗赞南京历来藏龙卧虎。"天翻地 覆"、"慨而慷"均有出典,但在诗中是指南京的解放是天翻地覆的大好事, 因此人民群众慷慨激昂(参见周振甫的《毛泽东诗词欣赏》)。对诗文不求甚 解,胡乱翻译的例子还有:So many more somebodies here now than before 或 Tiger and drangon are occupying more stably today than the past, she's changing strongly and generously。较好的译文有:Once a den of tiger and dragon, now a victorious town. How excited we are, seeing heaven and earth upside down 或 The tiger girt with dragon outshines days gone by: Heaven and earth ov'rturned, our spirit ne'er so high 等。此外,对南京东郊又称"紫金山"的"钟山",对南京的古名和别 称"金陵",对南京解放之日1949年4月23日,对吴敬梓、陶行知等著名人 物,一些译文反映出译者不同程度的无知。例如,有人把1949年4月23日 译成全中国人民翻身做主人的日子,也有人将清代作家吴敬梓(Wu Jingzi)的"梓"读成"辛"而译成 Wu Jingxin,平民教育家陶行知(Tao Xingzhi)的"行"读成银行的"行"而译成 Tao Hangzhi。

二、通顺——表达难点需克服

显而易见,译者如果对原文一知半解甚至误解了原文,是无法写出令人满意的译文的;另一方面,即便译者基本吃透了原文,也不一定都能写出令人满意的译文,理解不易.表达更难。在将母语原文译成外文时,这种"只

能意会,不易言传"的情况则更多。

- 1. 第三句"从孙权、谢安到洪秀全、孙中山,从祖冲之、葛洪到李时珍、 郑和,从……等等,中国历史上一批杰出的政治家、军事家、科学家、文学 家、艺术家、教育家、建筑家等荟萃于此"共列出七类达十八名杰出人物、全 句不连标点符号共一百一十四个字。该如何组织安排这么个长句的译文 呢? 有逐字硬译的:From Sun Quan, Xie An to Hong Xiuquan, Sun Zhongshan, from...and so on, a batch of outstanding statesmen. strategists ... in Chinese history gather here;也有在每个人名后用括弧 或破折号加注的:From Sun Quan (182—252, King of Wu Kingdom during the Three Kingdoms Period), Xie An (320-385, famous statesman and also calligrapher of the East Jin Period) to Hong Xiuquan ...;还有译者在每个名字旁标上尾注序号,使五页长的译文竟 附上了长达六页的尾注!尽管用括弧、破折号或尾注补充说明人名、地名是 翻译中被普遍接受的常用手法,然而用在这句译文中却不太适宜。十八人 的名单原本已经太长了,再一一加注,不管用什么方法,都难免使人产生不 耐之感,削弱了译文的可读性,即削弱了它的"通顺"。有译者采用了类似参 考译文中的处理方法: Military commanders such as Sun Quan and Xie An; political leaders such as Hong Xiuquan and Dr. Sun Yat-sen; scientists like ...(全句请看前面的参考译文)。参考译文打破原文句子结 构后进行重建,把十八人的长名单化整为零,拆散成七个小组,分别冠之以 military commanders, political leaders 等头衔,不仅简略说明了各人的 身份,忠实地传达了原文的信息,而且打破了罗列一长串拼音人名的单调, 既使译文简洁明了,流畅可读,又起到了与注释相似的作用。
- 2. 时态的处理也颇费思量。原文共分两段,再加一句结束语。第一段基本谈的是南京的历史。除前两句说的是至今仍适用的南京概况,可以用现在完成时态外,从第三句往后都是谈"中国历史上"一批杰出的人物,用一般过去时态较好;第二段谈新中国成立以来的南京,分两个时段来谈:第一时段从第三句起谈解放后直至改革开放前的南京;第二时段是谈改革开放后"近十几年来"的南京。因此,时态的处理并不简单:从第三句起到"特别是近十几年来"之前这一特定的过去时段,我认为用一般过去时态较好;

从"特别是近十几年来"往后显然应该用现在完成时态。但第二段最后一句说,孙中山先生的预言"正在逐步成为现实",因而宜用现在进行时态,比如译成 is steadily becoming true 或 is gradually being fulfilled。

- 3.专有名词译法应规范。首先是人名,除了少数已约定俗成的译法以 外,按规定一般都用汉语拼音,此外,字母的大小写,空格等都有一定的规 范,如单名"孙权"译为 Sun Quan,"谢安"为 Xie An, 而不是 Sunquan 或 XieAn; "傅抱石"应拼为 Fu Baoshi, "洪秀全"为 Hong Xiuquan, 而不是 Fubaoshi 或 Fu baoshi,也不是 Hong Xiu Quan 或 Hong Xiu quan 等。另 外,有些译者因受方言影响,普通话不够标准,又懒干查字典,影响了汉语 拼音的准确性,较为突出的问题是:分不清卷舌的声母和不卷舌的声母或 有鼻音和无鼻音的韵母,将 Zu Chongzhi(祖冲之)拼成 Zhu Congzi, Cao Xueqin(曹雪芹)译为 Chao Xueqing;至于将 Liu Xie(刘勰)译成 Liu Si, Gu Kaizhi (顾恺之) 译成 Gu Qizhi, Tao Xingzhi (陶行知) 译为 Tao Hangzhi,则不光是发音问题了,恐怕知识面也有待扩大。其次,还有地名 的规范译法,如原文中的"钟山"、"长江"都是专有名词,不应忘记大写,另 外,它们各有特定的译法:南京东郊的钟山又称紫金山,可译为 the Purple Mountains, 也可译为 Zhongshan Mountains, 而不是 Mount Bell, Clock Mountain 或 Zhong Hill。"长江"有约定俗成的译法 the Yangtze(或 Yangtse) River,也可用汉语拼音译为 the Changjiang River,但不能译为 Yangtze Jiang River 或 Long River。就连 Nanjing(南京)也出现了许多不 规范的译法,如 Nan Jin, Nan Jin, Nan Jin,还有用旧译 Nanking 的。另 外特殊人名"孙中山"可用以广东方言的发音为基础而沿用多年的约定俗 成的译法(Dr.) Sun Yat-sen,海外读者对此比较习惯;当然,用汉语拼音 Sun Zhongshan 也不能算错。
- 4.用释译法补足原文省略的必要信息。原文第二段的前三句"南京,她自新中国建立以来发生的巨大而深刻的变化更加令人欢欣鼓舞。'虎踞龙蟠今胜昔,天翻地覆慨而慷'。从 1949 年 4 月 23 日始,人民真正成为这座古老城市的主人。"如果不添不减,完全按原文译出,面对第二句没有说明出处的诗句和"1949 年 4 月 23 日"这个日期,缺乏中国历史文化知识的外国读者很可能会"丈二金刚——摸不着头脑"。这种情况下,释译法是用

以补足背景信息的常用手法。柯平用释译法巧妙地处理了这几句的译文: The tremendous changes that have taken place in Nanjing since New China was founded are even more inspiring, ①Just as the much quoted couplet from a poem written by the late Chairman Mao Zedong ② on the occasion of the liberation of the city on April 23, 1949 has it...。粗体①和②两部分补出了两句诗文的出处以及写作起因,粗体②部分还解释了 1949年4月23日的历史意义,这些信息对稍具常识的中国人是无须明言的,但对外国读者,补出它们不仅有助于对译文的理解,还对随后的诗句译文乃至接下去几句的翻译起到了语气上承接和逻辑上铺垫的作用。当然,我们也可以用注释法交代这些信息。较好的译文还有: The drastic changes witnessed by Nanjing since the founding of New China have brought even greater exaltation among her people. As Chairman Mao said in his poem... The people have been the real masters of this age-old city since April 23, 1949, the day when the city was liberated。

三、切当——译文分寸要讲究

奈达称翻译为以一种语言复制出另一种语言信息的"最切当与自然的等值体",译文不仅应在内容上与原文等值,行文通顺或"自然",还应"切当",或与原文"神似"。要做到这一点,就像要做到"忠实"、"通顺"一样,必须有严谨的作风,要"落笔知轻重,译文讲分寸"。然而,有些译文却反映出不少这方面的问题,主要有:

1. 乱抄词典, 堆词成句。原文的每个句子都有多种译法, 有正确妥帖的, 也有不够理想但说得过去的, 还有拼凑堆砌词语以至译文牵强生硬的, 当然也有少数是完全误译或乱译的。上述第三种情况有相当的代表性, 许多译者从汉英词典里将原文中出现的各个词组逐一查出, 再根据原文结构将它们排列堆砌成句。例如"南京, 她有层出不穷的风流人物和彪炳千秋的不朽业绩"一句被逐字生硬地译成: Nanjing, she has endless truly great men and immortal deeds shining through ages。其实, 比较贴切妥当的好译句也有不少, 除了参考译文中的译法, 还有如: Nanjing, the cradle of ever-emerging distinguished figures, has been bathed in the glory of their monumental achievements; Nanjing is a city that boasts

numerous brilliant persons whose achievements have shone in history for centuries 等。又如最后一句"南京,这座古老而又年轻的历史文化名城,是多么的可爱!"有些译者将查出的英文词汇按原文顺序堆砌起来,使译句牵强生硬,如:Nanjing, this old and young historical and cultural famous city, how lovely you are!或 How charming Nanjing—an old and young historical and cultural famous city—is!这种表达上的不切当实际上与对原文理解的不透彻及英文行文的不通顺是分不开的。当然,优秀的译句也不少,如 Nanjing, the historically and culturally renowned city with both ancient charm and youthful vigor, how lovely she is!

2. 搭配不当, 褒贬颠倒。翻译从某种意义上来说, 又是一种选择的艺 术,因为英语中有大量一词多义的词或词组,搭配不当或选择不当,都可能 引出歧义,造成误译乃至笑话。先看搭配不当的例子。例如 old history (应 为 long history), to justify their dreams (应为 to fulfil their dreams), changes have happened(应为 changes have taken place), a great amount of people (应为 a great number of people) 等等,这种对英语词组的固定 搭配错记误用的例子真是举不胜举。这不仅是英语的基本功问题,还有一 个译风问题,即使一个人的水平有限,如果他能坚持严谨的译风,查一下词 典,这些错误是完全可以避免的。再看因为译者对多义词缺乏了解而择词 不当引起的问题。比如原文第二句"大都会特有的凝聚力,吸引了无数风云 人物",许多人用被动语态译成...drawn by its peculiar attraction of a metropolis。中文"特有的"一词有多种译法,除了 peculiar,还有 special, particular, typical, characteristic, unique 等等。在原文特定的上下文 中,peculiar是个不太切当的选择,因为它含"古怪的"、"异样的"、"有怪癖 的"之义,与原文对南京魅力的赞美性基调相矛盾,我认为,如果选用 unique 或 special,译文似更切当些。同样这一句中"大都会特有的凝聚力" 被译成 coagulative force 或 congelative power。前者原为生物学词汇,与 血液凝结有关,后者与冷冻凝结有关,甚至暗含受冻僵化之义,放在此句译 文中也不切当,实际上不少译者用了更好的译法,除 attraction 外,还有 appeal, charm, magnet-like glamour 等等。另一突出的例子是"一批杰 出的政治家、军事家"中的"政治家",许多译者都译成politicians,但

politician一词又含"政客"、"热衷当官之人"等贬义,容易使人产生"不择手段搞权术"等负面联想,与原文中的定语"杰出的"大相径庭,因此,选用中性的 statesmen 或 political leaders 较为切当。

- 3.文白夹杂,风格混乱。《可爱的南京》原文用的是文学风格的书面语,忠实切当的译文也应译成相应的文体,即"文雅"的风格。然而,有些译者却忽略了原文、译文风格一致的问题,也许有些虽注意到了,却力不从心,因此,有些译文中夹杂了口语体的语言。这样的译法就造成了原文和译文风格的不一致。例如,"角逐争雄"一词原本比较古雅,却被译成了口语体的大白话:to strive to be the number-one man,或 to challenge each other to see who's the best;"层出不穷的……不朽业绩"被译成了 lots of immortal achievements,使得译文文白夹杂,风格混乱,背离了原文的文体。
- 4.任意增删,自由发挥。有些译者把翻译混同于编译或改写,在译文 中自由发挥自己的想象,抒发个人感受,任意增添原文中不存在的东西,有 的遇到难解或难译之处则"绕道而行",随便删减或舍弃原文中的内容、信 息,违背了翻译的忠实和严谨原则。例如,有人将"从1949年4月23日始, 人民真正成为这座城市的主人"译成 The unforgettable date of April 23、 1949 turned millions of Nanjing people into the real masters of this badly devastated city。其中的 unforgettable—"难忘的(日子)"和 badly devastated——"惨遭蹂躏的(城市)"都是原文中所没有的,是译者在译文 中凭空增添的东西。这种增添与前面谈及的"为补足文意而采用的释译法" 是完全不同的。译文没有说明这个日期的历史意义,增添"难忘的"一词仍 然无助于解释它的历史意义,反而使读者多了一层疑问:为什么这个日子 是难忘的?"惨遭蹂躏的"一词的增加对为什么这个日子能使南京人民成为 真正的主人也未起到任何解释作用。这样做是随心所欲的改写。又如,少数 译者对两句毛主席的诗文的出处一无所知,也没有用心去吃透诗句原文, 只是绕过难解之处,偷工减料,将两句并作一句敷衍了事地译成 Nanjing is more important than before。这样,原文的内容,信息被大刀阔斧地无 情砍去,仅仅剩下了"今胜昔"这可怜的半句能勉强与译文相连,这是很不 负责任的做法。

俗话说,To err is human——是人皆难免错。上述随想与大多数译文一样,也难免有不当之处;这篇"随想"目的不在挑剔,而在借鉴。

(傅俊)

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——唐家璇

我,作为一个作家,对翻译工作给予高度评价。我认为翻译同写作一样 重要,一样富于创造性,它是另一种形式的创作。

---韩素音

通过这次活动, 我们字斟句酌, 查书访友, 互相争辩, 收获不少。

——参赛者



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